

Suzanne Parry John

Long Walks in Small Spaces

For Oboe, Violin, Cello and Piano

2007

First performed by Hebrides Ensemble, at The Reid Hall, Edinburgh.
Spring 2007.

Duration: c. 13 minutes.

Long Walks in Small Spaces

Suzanne Parry John 2007

$\text{♩} = 40$ Languid, Sinuous.

Oboe

Violin

Violoncello

Piano

p

mp

mf

p

Ped.

A $\text{♩} = 72$ Ritual

Ob.

Vln.

Vc.

Pno.

mf

pp

p

mp

10

Ob.

Vln.

Vc.

Pno.

p

mp

mf

mp

14

Ob.

Vln.

Vc.

Pno.

mf

mp

mf

f

B Florid

9

5

18

Ob.

mf

f

Vln.

mf

f

Vc.

f

Pno.

mf

6

7

6

5

2/4

[illegible]

* (allow natural cresc from held pedal)

24

Ob. *mp*

Vln.

Vc.

Pno.

9 9 12 12 >6

C Elegant, Open

27

Ob. *p*

Vln. *mp*

Vc. *mp*

Pno. *mp*

31

Ob.

Vln.

Vc.

Pno.

p

mf

38

Ob.

Vln.

Vc.

Pno.

mf

mp

42

Ob.

Vln.

Vc.

Pno.

p

mp

pp

p (allow natural cresc from held pedal)

5

8va

3

3

5

5

[illegible]

56

Ob. *mf* 3 5 *mp* *p* 5

Vln.

Vc. *mf* *mp* *p* *sim.*

Pno.

63

Ob.

Vln.

Vc. *mp* *mf* *f* *mp* *5*

Pno.

solo, freely

71 **D** Sinuous

Ob. *p* *mp* *p*

Vln. *p* *mp* *p*

Vc. *pp* *p* *mp* *p*

Pno.

82

Ob. *accel.*

Vln. *accel.*

Vc. *accel.*

Weighty.

Pno. *mp* *mf* *f* *pp*

8th

92 $\text{♩} = 78$ $\text{♩} = \text{♩}$ *accel.* $\text{♩} = 90$ $\text{♩} = \text{♩}$

Ob. *mp* *mf*

Vln. *mp* *mf*

Vc. *mp* *mf* *mf*

Pno. $\text{♩} = 78$ *p* *mp* *mf* *accel.* $\text{♩} = 90$ *f*

100 $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$

Ob. *mp* *mf*

Vln. *mp* *mf*

Vc. *mp* *mf*

Pno. *mf* *mp* *mf*

109

Ob. *f*

Vln. *f*

Vc. *f*

Pno.

116

Ob.

Vln.

Vc.

Pno.

E Weighty

120

Ob. *mp* *mf*

Vln. *mp* *mf*

Vc. *mp* *mf*

Pno. *pp*

133

Ob. *f*

Vln. *f*

Vc. *f*

Pno. *mf* *f*

142

Ob. *mp*

Vln. *mp* solo *f* *p*

Vc. *mp*

Pno. *mp*

rall.

151 **F** ♩ = 90 Intense.

Ob.

Vln. *mf* *f*

Vc. *f*

Pno. *mf* *f*

159 $\text{♩} = \text{♩}$

Ob. *p* *mp* *mf* 3

Vln. 6 *fp* *mp* *mf* 3 3 3

Vc. *fp* *mp* *mf*

Pno. *p* *mp* *mf*

Λ Λ Λ Λ

G Broader

166 $\text{♩} = \text{♩}$

Ob. *f* *fp*

Vln. 5 *f* *fp*

Vc. *f* 6 3 6 6 *fp*

Pno. *f* *p*

Λ Λ 6 6 Λ Λ

171

Ob. *mp* 3 *mf* 3

Vln. *mp* 3 3 5 5 5 5 *mf* 5 5

Vc. *mp* 3 3 6 6 *mf* 6 6

Pno. *mp* 6 6 6 6 *cresc.* 6 6 *mf* 6 6

173

Ob. 3

Vln. 6 6 6 6 6 6

Vc. 5 5 5 5 5 5

Pno. 10 10 10 10 10 10

176

Ob.

f

Vln.

f

Vc.

f

Pno.

cresc.

f

179

Ob.

ff

Vln.

ff

Vc.

ff

Pno.

ff

181

Ob.

Vln.

Vc.

Pno.

5

6

6

6

6

6

10

10

5

5

5

5

183

Ob.

Vln.

Vc.

Pno.

8va

8vb

185

Ob.

Vln.

Vc.

Pno.

mf

mf

loco

\wedge *8^{va}*

189

Ob.

Vln.

Vc.

Pno.

mp

p

mp

p

8^{va}

I ♩ = 64 - 70 Dreamy, adrift.

solo, quasi ad lib.

205

Ob.

Vln.

Vc.

Pno.

pp

mf

> p

p

p

pp

pp

6

214

Ob. *mp* *p* *mf*

Vln.

Vc.

Pno. *whispery.* *pp*

223

Ob. *mp* *p* *mp* *pp* *p*

Vln.

Vc.

Pno.

Ob.

Vln.

Vc.

Pno.

233

Ob. *mp* *mf* *f*

Vln.

Vc.

Pno. *p*

3 5

Λ Λ Λ

5

Ob.

Vln.

Vc.

Pno.

243

Ob. *mp* *p*

Vln.

Vc.

Pno. *pp*

3 3

5

Λ

Suzanne Parry John

Lacuna Chain

Violin Solo

2008

First performed by Charles Mutter at The Reid Hall, Edinburgh
March 2008.

Duration ca. 5 minutes

Lacuna Chain

Suzanne Parry John 2008

Fluid, pretty ♩ = c. 70 - 80

Violin

mp *mf* *f* *mf* *p* *mp* *mf* *f* *ff* *mp* *mf* *p* *mf* *f*

6 12 21 28 33 39 45 51

acc. - - - - - ♩ = c. 100-120 Pushing on, animated

58 *p*

64 *mp* *mf* *f*

70 *p* *mf*

77 *mp* *mf* *mp* *mf* *f*

80 *rall.* . . . Broader, strong *ff*

87 *mf*

92 *ff* Calmer ♩ = c.70

101 *mp* *8^{va}* *loco.*

107 *mf* *mp* *p*

Suzanne Parry John

This Light

Soprano and String Quartet

2009

LLAGAS DE AMOR

Federico Garcia Lorca (1898-1936)

Esta luz, este fuego que devora.
Este paisaje gris que me rodea.
Este dolor por una sola idea.
Esta angustia de cielo, mundo y hora.

Este llanto de sangre que decora
lira sin pulso ya, lúbrica tea.
Este peso del mar que me golpea.
Este alacrán que por mi pecho mora.

Son guirnalda de amor, cama de herido,
donde sin sueño, sueño tu presencia
entre las ruinas de mi pecho hundido.

Y aunque busco la cumbre de prudencia,
me da tu corazón valle tendido
con cicuta y pasión de amarga ciencia

WOUNDS OF LOVE

translation by Sebastian Doggart (b.1970)

This light that consumes, this fire that devours,
This land of grey surrounding me with fear,
This sorrow fathered by a lone idea,
This anguish of sky, world, and dwindling hours,

This blood lament [which graces], gives art
To a pulseless lyre, a lusty firebrand,
This heavy ocean pounding me to sand,
This scorpion lurking deep within my heart

Are all love's wreath, a wounded [man]'s bed,
Where without sleep's dreams, I dream your presence
Amidst the ruins of my shattered head.

And though I yearn for the peaks of prudence
Your heart conjures for me a valley spread
With hemlock and passion of harsh science.

Reproduced with kind permission of Sebastian Doggart and Dr Michael Thompson, General Editor of Durham Modern Language Series. *Wounds of Love* appears in DMLS publication: *Fire, Blood and the Alphabet*, 1999.

Duration ca. 7 Minutes.

First performed by The Edinburgh Quartet with soloist Lore Lixenberg at The Reid Hall, Edinburgh, April 2009.

From *Llagas de Amor* by Lorca.
Translation by Sebastian Daggart.

Musical score for the vocal and instrumental parts of the song "This" from "The Marriage of Figaro". The score is for Soprano, Violin I, Violin II, Viola, and Violoncello. The tempo is marked "♩ = c. 72 Strong, heart felt". The key signature is one flat (B-flat major or E-flat minor). The time signature is 4/4. The music is in common time. The Soprano part begins with a rest, followed by a half note B-flat, a quarter note A, and a half note G. The Violin I part begins with a half note B-flat, a quarter note A, and a half note G. The Violin II part begins with a half note B-flat, a quarter note A, and a half note G. The Viola part begins with a half note B-flat, a quarter note A, and a half note G. The Violoncello part begins with a half note B-flat, a quarter note A, and a half note G. The lyrics "This" are written under the Soprano part.

4

S. *mf* *f*

light that con - sumes,

Vln. I *fp* *mf* *f* *gliss.*

Vln. II *fp* *mf* *f* *3* *f*

Vla. *fp* *mf* *f* *gliss.*

Vc. *fp* *mf* *f* *3* *mf* *f*

8

S. This light that de - vours,

Vln. I

Vln. II

Vla.

Vc.

11

S. *mp* This land of grey sur -

Vln. I

Vln. II

Vla.

Vc.

15

S. *p*

round - ing me with fear, This sor - row fa - thered by a lone i -

Vln. I

Vln. II

Vla.

Vc.

20 **A**

S.

dea,

Vln. I

Vln. II

Vla.

Vc. *arco*

pp \leq *mp* \leq *mf*

26

S. *mf* This an-guish of

Vln. I *mf*

Vln. II *mf* 3

Vla.

Vc.

31 *f* *rall.* (♩ = c.56) *mf poco a poco dim*

S. sky, world and dwin_dling hours, ah

Vln. I *f* *mf poco a poco dim*

Vln. II *f* *mf poco a poco dim*

Vla. *f* *mf poco a poco dim*

Vc. *f* *mf poco a poco dim*

B A tempo

37 *p* *mp* *mf*

S. *mmm* This blood la-ment gives art to a

Vln. I *p* *mp* *mf*

Vln. II *p* *mp* *mf*

Vla. *p* *mp* *mf*

Vc. *p* *mp* *mf*

42 *mp*

S. pulse - less lyre, a lus - ty

Vln. I *pp* *mp* *pp* pizz

Vln. II *pp* *mp* *pp* pizz

Vla. *pp* *mp* *pp* pizz

Vc. *pp* *mp* *pp* pizz

46

S. *mf* *f*

fire brand. This hea-vy o - - cean

Vln. I *arco* *mf* *mf*

Vln. II *arco* *mp* *mf* *mp* *mf*

Vla. *arco* *mp* *mf* *mp* *mf* 3 3 3
(nat. harm at written pitch)

Vc. *arco* *mp* *mf* *mp* *mf* (as possible)

50 *ff*

S. pound - ing me to sand,

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* 3 3 3 3 3 *ff*

Vc. *f* *ff*

54 C

mp

S. This scor - pi-on lurk-ing deep with - in my heart, Are

Vln. I

Vln. II

Vla.

Vc. pizz (l.v)

mp > p

61 *mf*

S. all loves wreath, the wound - ed's bed, Where with

(Bells tolling)

Vln. I *mp* *mf* *sfp* *< mf >* *sfp*

Vln. II *mp* *mf* *sfp* *< mf >* *sfp*

Vla. *p* *mp* *mf* *sfp* *< mf >* *sfp*

Vc. arco *mp* *mf* *sfp* *< mf >* *sfp*

67

S. *f*
out sleep's dreams, I

Vln. I
sfp *sfp* *sfp* *sim.*
poco a poco cresc.

Vln. II
sfp *sfp* *sfp* *sim.*
poco a poco cresc.

Vla.
sfp *sfp* *sfp* *sim.*
poco a poco cresc.

Vc.
sfp *sfp* *sim.*
poco a poco cresc.

71

S.
dream of your pre - sence a - midst the ru - ins, a - midst the

Vln. I
f *mf* *mp* *p* *mp* *p* *mp*

Vln. II
f *mf* *mp* *p* *mp* *p* *mp*

Vla.
f *mf* *mp* *p* *mp* *p* *mp*

Vc.
f *mf* *mp* *p* *mp* *p* *mp*

Waning, tiring .

75

S. *mf* *mp* *p*

ru - ins, A - midst the ru - ins of my shat - tered head.

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *p* *mp*

Vc. *mf* *p* *mp*

D Weary
freely, express.

81 *pp* *mp*

S. And though I

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp* *mp* (be led by singer)

Vc. *p* *pp*

85 *mf*

S. yearn for the peaks of pru-dence,

Vln. I

Vln. II

Vla.

Vc. (be led by singer) *mp*

90 *mp* *p*

S. your heart con - jures for me a val - ley spread with

Vln. I *p* *ppp* *p* *ppp*

Vln. II *p* *ppp* *p* *ppp*

Vla. *p* *ppp* *p* *ppp*

Vc. *ppp* *p*

93 *mp* *mf* *p*

S. henlock and pas - sion of

Vln. I *p* *ppp* *mp* *ppp*

Vln. II *p* *ppp* *mp* *ppp*

Vla. *p* *ppp* *mp* *ppp*

Vc.

95

S. harsh sci - ence.

(use the whole of the bow)

Vln. I *p* *ppp* *sim.* *p* *ppp*

(use the whole of the bow)

Vln. II *p* *ppp* *sim.* *p* *ppp*

Vla. *p*

Vc. *p*

Suzanne Parry John

Views Through Glass

Concertante for Violoncello and Chamber Orchestra

Score in C

2009

Views Through Glass

Suzanne Parry John

Freely, indulgent ♩ = c. 66

pizz.

Solo Violoncello

Solo Vc.

Solo Vc.

Heaving, heavy

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

B. Tbn.

Solo Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

B Confident, broad

This musical score page contains measures 10 through 12 of the 'The Swan' section from Swan Lake. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Bass Trombone (B. Tbn.), and Solo Violoncello (Solo Vc.). The key signature is one sharp (F#), and the time signature is 4/4. Measure 10 begins with a tempo and mood marking of 'Concitant, Broad'. The woodwinds and strings play sustained notes, while the Solo Vc. plays a rhythmic pattern of eighth notes. Measure 11 features a dynamic change to *mf* for the Solo Vc. and *fp* for the Horn. Measure 12 includes a *f* dynamic marking for the Solo Vc. and a *f* marking for the Bass Trombone. The score concludes with a fermata over the final note of the Solo Vc. line.

B Confident, broad

This image shows a page of a musical score for a string ensemble. The score is written for Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music is in 4/4 time and the key signature has one sharp (F#). The score is divided into four measures. Measures 1 and 2 are marked with a '3' above the notes, indicating a triplet. Measures 3 and 4 are marked with a '3' below the notes, indicating a triplet. The dynamics are marked as *fp* (fortissimo piano) in measures 3 and 4. The notation includes various musical symbols such as notes, rests, beams, and slurs.

[illegible]

22

Fl. *sfz* *sfz* *ff* *f*

Ob. *sfz* *ff* *f*

Cl. *sfz* *ff* *f*

Bsn. *sfz* *ff* *f*

Hn.

Tpt. *sfz* *ff* senza sord. *ff* *f*

B. Tbn. *sfz* *ff* *f*

Solo Vc.

Vln. I *ff* *f*

Vln. II *ff* *f*

Vla. *ff* *f*

Vc. *ff* *f*

Db. *ff* *f* *ff*

5

C ♩ = 74 *Elegant*

28

Solo Vc. *mp* *mf* *f* *mp*

Vc. *mp* *mf* *f* *mp* *p*

Db. *mp* *mf* *f* *mp* *p*

One Solo

5/4 5/4 4/4 4/4



33 4/4

Fl. *mp*

Ob. *p* *mp*

Cl. *mp* *p*

Bsn. *p* *mp* *p*

Hn.

Tpt.

B. Tbn.

Solo Vc. *p*

Vln. I *mp* *mf* *mp*

Vln. II *mp* *mf* *mp*

Vla. *mp* *mf* *mp*

Vc. *mp* *mf* *mp*

Db. *mp* *mf* *mp*

Tutti

6

36

Fl. *mf* *p*

Ob. *p* *mp* *mf*

Cl. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *p*

Bsn.

Hn.

Tpt.

B. Tbn. con sord.st. *p* *mp* *p* *mp* *p* *mp* *p* *mp* *pp*

Solo Vc. *mp* *mf* *mp* *mf* *mp* *mf* *f* *p*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

5/4 2/4

D Cadenza. ad libitum

44

Solo Vc. *mp* *p* *mp* *mf* *f*

Solo Vc. *ff* *sub.p* *mp* *mf* *p*

Solo Vc. *mp* *f* *mp* *mf* *f* *mf* *f* *mp*

Solo Vc. *mf* *ff*

3/4

45 $\frac{3}{4}$ ♩ = 96 $\frac{3}{4}$

Fl. - - - - -

Ob. - - - - -

Cl. - - - - -

Bsn. *mp* *pp* with cellos

Hn. - - - - -

Tpt. - - - - -

B. Tbn. *mp*

Solo Vc. $\frac{3}{4}$ ♩ = 96 *mp* *f* *sub.p* *mp*

Vln. I - - - - -

Vln. II - - - - -

Vla. - - - - -

Vc. arco *mp* *pp* pizz. *mp*

Db. *mp*

50 $\frac{3}{4}$ ♩ = 96

Fl. - - - - -

Ob. - - - - -

Cl. - - - - -

Bsn. *mf* *f*

Hn. - - - - -

Tpt. - - - - -

B. Tbn. senza sord. *mp* *mf*

Solo Vc. $\frac{3}{4}$ *mf* *f* *ff*

Vln. I - - - - -

Vln. II - - - - -

Vla. - - - - -

Vc. *mf* *f*

Db. *mf* *f*

58 $\frac{4}{4}$

Fl. Ob. Cl. Bsn. Hn. Tpt. B. Tbn.

Solo Vc.

Vln. I Vln. II Vla. Vc. Db.

f *sfz* *ff* *mf* *sfz* *sfz*

63

E Propulsive, with purpose.

Fl. Ob. Cl. Bsn. Hn. Tpt. B. Tbn.

Solo Vc.

Vln. I Vln. II Vla. Vc. Db.

f *ff* *f* *ff* *mf*

66

Fl. *f* *ff* *f*

Ob. *sfz* *sim.* *f*

Cl. *f* *ff*

Bsn. *sfz* *sim.* *f*

Hn. *sfz* *sim.* *mf*

Tpt. *sfz* *sim.* *mf*

B. Tbn. *sfz* *sim.* *mf*

Solo Vc.

Vln. I *f* *mf* *f*

Vln. II *f* *mf*

Vla. *sfz* *sim.*

Vc. *sfz* *sim.*

Db. *sfz* *sim.*

54

54

69

Fl. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Ob. *ff* *sfz* *sfz* *f*

Cl. *f* *ff* *f*

Bsn. *= ff* *sfz* *sfz*

Hn. *= f* *sfz* *mf* *sfz* *mf* 3

Tpt. *= f* *sfz* *mf* *sfz* *mf* 3

B. Tbn. *= f* *sfz* *mf* *sfz* *mf* 3

Solo Vc.

Vln. I $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ *mf* *f*

Vln. II *f* *f*

Vla. *sfz* *sfz*

Vc. *sfz* *sfz*

Db. *sfz* *sfz* *arco* *mf*

72 **4/4** **3/4** **2/4**

F Warmer

Fl. *ff*

Ob. *ff* *mf*

Cl. *ff* *mp* *pp*

Bsn. *ff* *mp* *pp* *mf*

Hn. *f* *ff* *mp* *pp* *mf*

Tpt. *f* *ff* *mp* *pp* *mf*

B. Tbn. *f* *ff* *mp* *pp*

Solo Vc.

F Warmer

Vln. I *ff*

Vln. II *ff*

Vla. Div. a'1 *ff* Solo One *f*

Vc. Div. a'1 *ff*

Db. *ff* (possible)

12

80

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

B. Tbn.

Solo Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

G

♩ = 60 Lyric, expressive

5/4

4/4

G

♩ = 60 Lyric, expressive

5/4

4/4

85 **3/4**

Fl. *mf* *mf* *f* *mf* *fp*

Ob. *fp* *mf* *f* *mf* *fp*

Cl. *fp* *mf* *f* *mf*

Bsn. *fp* *mf* *f* *mf*

Hn. *fp* *mf* *f* *mf*

Tpt. *fp* *mf* *f* *mf*

B. Tbn. *fp* *mf* *f* *mf* senza sord.

Solo Vc. *mf* *fp* *mf* *f*

90 **4/4** **3/4**

Fl. *f* *mf*

Ob. *f* *ff* *f* *mf*

Cl. *f* *ff* *f* *mf*

Bsn. *f* *ff* *f* *mf*

Hn. *f* *f* *mf*

Tpt. *f* *ff* *f* *mf*

B. Tbn. *f* *ff* *f* *mf*

Solo Vc. *mf* *f* *ff* *f* *mp*

H Broad, basking.

94 $\frac{3}{4}$ $\frac{6}{4}$ $\frac{5}{8}$ 10 $\frac{10}{8}$ 6 $\frac{6}{8}$ 8

Fl. *mp* *mp* *p* *mp* *p* *mp* *p* *mp* *f* *mf*

Ob. *mp* *mp* *p* *mp* *p* *mp* *p* *mp* *f* *mf*

Cl. *mp* *mp* *p* *mp* *p* *mp* *p* *mp* *f* *mf*

Bsn. *mp* *mp* *p* *mp* *p* *mp* *p* *mp* *f* *mf*

Hn. *mp* *mp* *p* *mp* *p* *mp* *p* *mp* *f* *mf*

Tpt. *mp* *mp* *p* *mp* *p* *mp* *p* *mp* *f* *mf*

B. Tbn. *mp* *mf* *p* *mp* *p* *mp* *p* *mp* *f* *mf* con sord.st.

Solo Vc. *mf* *ff* *mf*

H Broad, basking.

$\frac{3}{4}$ $\frac{6}{4}$ $\frac{5}{8}$ 10 $\frac{10}{8}$ pizz. 6 $\frac{6}{8}$ arco 8

Db. *mf* *mp* *mp* *f*

102 $\frac{8}{8}$ $\frac{2}{2}$ 103

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Tpt. *pp*

B. Tbn. *pp*

Solo Vc. *sub.p* *mp* *mf*

Vln. I *pp* *p* *mp*

Vln. II *pp* *p* *mp*

Vla. Tutti *pp* *p* *mp*

Vc. *pp* *p* *mp*

Db. *ppp*

I Tempo rubato, expressive

108

Fl. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
mf \rightarrow *mp* sim.

Ob. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
mf \rightarrow *mp* sim.

Cl. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
mf \rightarrow *mp* sim.

Bsn. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
mf \rightarrow *mp* sim.

Hn.

Tpt.

B. Tbn.

Solo Vc. *f* \rightarrow *mf*

Vln. I $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
Div. a' 1 pizz. *mf*

Vln. II $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
Div. a' 2 *mf* \rightarrow *mp* sim.
Div. a' 1 pizz. *mf*
Div. a' 2 *mf* \rightarrow *mp* sim.
Div. a' 1 pizz. *mf*
Div. a' 2 *mf* \rightarrow *mp* sim.

Vla. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
Div. a' 1 pizz. *mf*
Div. a' 2 *mf* \rightarrow *mp* sim.

Vc. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
Div. a' 1 pizz. *mf*
Div. a' 2 *mf* \rightarrow *mp* sim.

Db. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
mp

I Tempo rubato, expressive

[illegible]

INSTRUMENTATION

Flute
Oboe
Clarinet in Bb
Bassoon

Horn in F
Trumpet in Bb
Bass Trombone

Solo Violoncello

Violin I
Violin II
Viola
Violoncello
Double Bass with C attachment. (Written an octave higher than sounding pitch).

(Strings: 3,3,3,3,1)

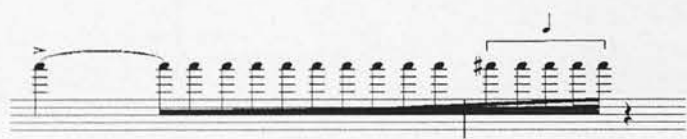
PERFORMANCE NOTES



Repeat specified pitch(es), accelerating and then decelerating as indicated by the beams. When this notation appears in unbarred passages, interpret with free and flexible duration if desired.



Passages without bar lines are 'ad libitum' and not conducted. This symbol indicates the point at which the conductor gives a clear indication and begins to beat.



Repeat the written pitch for the specified duration. Start with quavers and accelerate as indicated by the beams. The gesture should sound free and not metronomic. When this figure crosses a barline, the bracket indicates how long the player should continue in the next bar.



Broad, free tremolo with slight fluctuations in rapidity. Lean slightly on the first of the two pitches.

Duration ca. 9 minutes

Commissioned by Edinburgh Contemporary Music Ensemble.
Premiered with soloist Clea Friend on 15th March 2009 in The Reid Hall, Edinburgh,.

5.
Suzanne Parry John

re-mem-bering(s)

a score for dance.

2009

(Rev. 2011)

Suzanne Parry John

re-mem-bering(s)

a score for dance

INSTRUMENTATION

Flute

Clarinet in B flat

Tenor Trombone

Percussion
(Vibraphone/Piano soundboard)

CD

TRANSPOSING SCORE

First performed at Dance Base, Edinburgh July 2009.
Score revised 2011.

Introduction to the Project

re-membering(s) is the outcome of a collaboration between myself and choreographer Sue Hawksley. The intention was to create a series of structured improvisations for movement and sound, which could co-exist simultaneously within a performance space. The material grew organically from two seemingly unrelated starting points; memory and prime numbers. The interpretation and integration of these ideas formed the core of our explorations. As our work continued new themes arose: the space between thought and action, speech and music, and recollection and intention.

The project relied heavily upon the creative and philosophical contributions of our respective ensembles; articulate animal and The Other Ensemble, with whom we also performed. The piece was built empirically during a short residency at Dance Base, Edinburgh, and evolved further as we worked towards performances at The Edinburgh Festival Fringe and DanceLive Festival.

This score is a formalisation of the original sheet music from which The Other Ensemble performed, incorporating revisions which make the work interpretable by others. For reference purposes, a DVD of *re-membering(s)* as it was last realised at Woodend Barn, Banchory, October 2009 is included on the inside front cover.

Acknowledgements

Track 1 on the accompanying CD is a recording of dancer Steinvor Pálsson speaking, made by Sue Hawksley. **Track 2** was composed in collaboration with Richard Worth and Luke Drummond. Richard Worth contributed the flute improvisation. Luke Drummond contributed the audio production in close consultation with myself. We decided to use Alvin Lucier's *I am Sitting in a Room* (1969) as a model for re-recording the speech through the resonance of the piano's body. The transfiguration of the original spoken material into the musical fabric helped integrate the spoken word and the musical content, as well as reflecting on the fragmented nature of the dance.

Interpretation

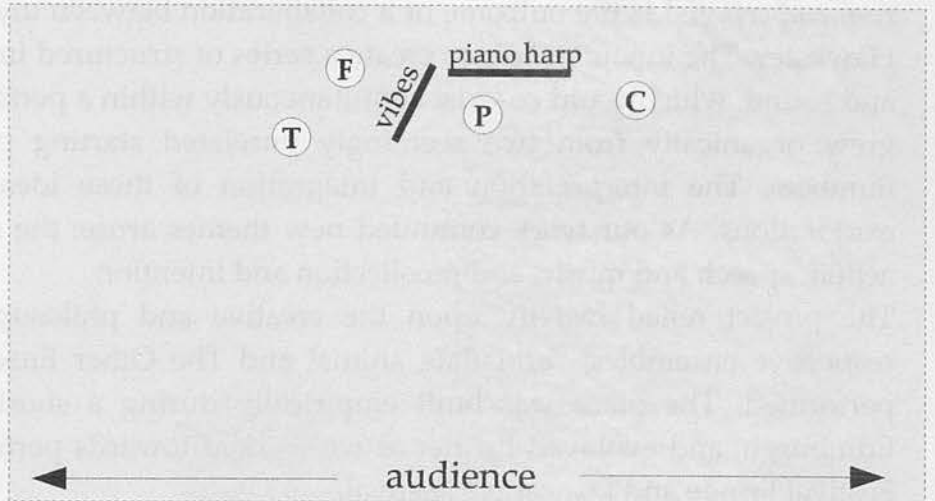
The improvisatory nature of this score is reflective of the context in which the music was developed: as an evolving dialogue between a diverse group of performers over an extended period of time. The original score was designed to meet the needs of the particular group for which it was commissioned, but with this revised edition I encourage new ensembles to continue this evolutionary dialogue for themselves and engage creatively with the material.

Perform the score precisely as written, or with thoughtful re-interpretation of forces and/or contexts if you so choose. In the DVD you will see that the clarinet is doubling Bass Clarinet. This is one such adaptation which may work for your ensemble. Other suggestions are the expansion of tuned percussion section, and/or substitution of tenor trombone and flute for instruments of a comparable range and nature.

Stage Layout

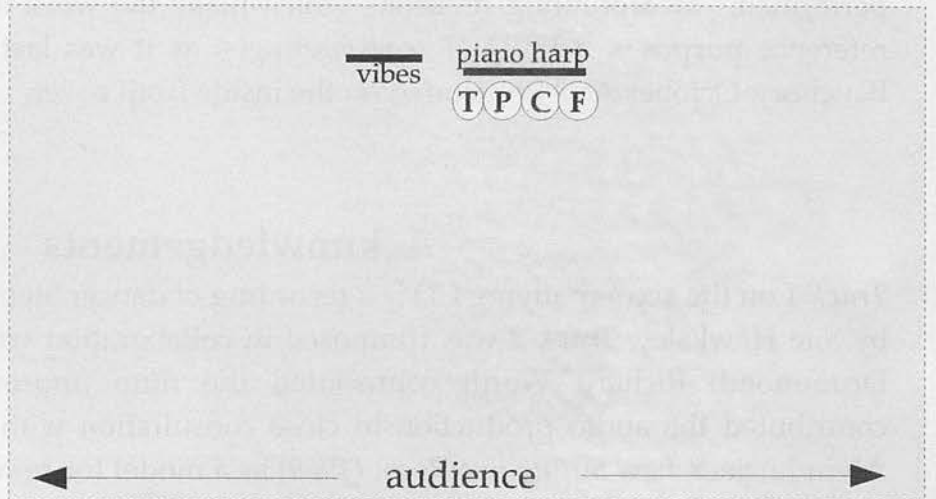
Movements I and II

Once in position stay completely stationary throughout the tape track which precedes the ensembles entry.



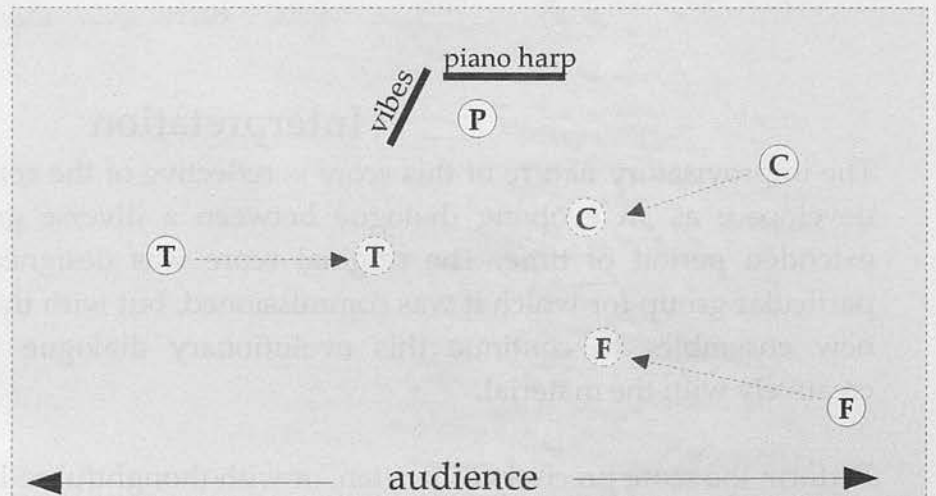
Movement III

Ensure vibraphone is pushed back fully to ensure freedom of movement around the piano harp.



Movement IV,V and VI

For IV and V players stand in the outer position. During VI walk quietly into inner position after the dancer has finished speaking. Leave music stands behind. Performers can play whilst walking should they so choose.



Notation Key

c.10"

Indicates approximate duration of subsequent section



Continue material until end of the line



Continue material until next cue.



Synchronise with ensemble.

p ↔ *f*

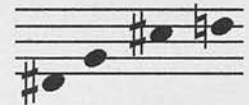
Use dynamics freely within specified range.



Blank space indicates silence/pause.



Notes sets in brackets are raw material for free improvisation. They represent pitch classes which can be transposed at the octave *ad lib* within the range of the instrument.



Notes without stems are played freely and fluidly and have no fixed duration



Sustain note until end of section/ new attack.

Free Improvisation
Higher energy, more active

Instructions that apply to all instruments appear in boxes.

begin *ad lib.* 2-5" after Vib. entry

Instructions that apply to individual instruments are not in boxes.



Bend pitch freely



Strike casing of piano soundboard with heel of hand/fist or beater.



Impressionistic graphics of musical gestures (i.e., strikes, glissandi etc.)

This is a playing score.

The clarinet part is transposed. Note that a separate clarinet part is provided for movement No. 6.

1. Big Pool

Suzanne Parry John



CD Track - Steinvor Talking - CD track 1> (2x1'30")

The following text is spoken twice. The instruments enter as the text ends.

"Feeling a hollow.

in the stomach, which makes me want to go up and over with the shoulders and the head.

And the elbows coming up, in a big wave (sigh)

Right arm sweeping round and clasping the arms behind the back.

Head heavy

sinking into the floor

Feeling the left elbow pulling down to the floor

Oh ah! Right arm squashed (not so good, come out of that)

resting with the left - the left shoulder, heavy.

Sweeping the right arm up above the head - elbow bent.

Brushing the floor with the back of the right hand. (sigh).

Left hand brushing the floor

Folding in..."

c.50"

A Bend pitch freely, then gradually incorporate more of bracketed scale

Exploratory gestures expanding outward from starting pitch.

Proceed to sustained notes in any order.

Flute.

Clarinet in B.

Tenor Trombone.

Vibraphone.

$p \leftrightarrow f$

begin *ad lib.* 2-5" after Vib. entry

$p \leftrightarrow f$

begin *ad lib.* 2-5" after Cl. entry

$p \leftrightarrow f$

arco begin *ad lib.* 2-5" after Fl. entry

$p \leftrightarrow f$

arco or norm.

norm.

$f > p$

c.35"

B Free Improvisation Higher energy, more active.

Proceed to sustained notes in any order.

c.10"

c.4"

c.65

C

Fl.

Cl.

Tbn.

Vib.

arco

norm.

mf

$mp \leftrightarrow ff$

$mp \leftrightarrow ff$

$mp \leftrightarrow ff$

$mp \leftrightarrow ff$

f

f

f

f

$mf < f > mf$

$mf < f > mf$

$mf < f > mf$

$mf < f > mf$

to Pf.

c.20"

c.20"

c.18"

c.12"

c.10"

c.10"

Fl.

Cl.

Tbn.

Pf.

free improv. c.20" Solo. Introspective; residual

$pp \leftrightarrow mp$

overlap with Tbn. entry, then pause

free improv. c.20" Solo. Introspective; residual

$pp \leftrightarrow mp$

free improv. c.20" Solo. Introspective; residual

$pp \leftrightarrow mp$

overlap with Cl. entry, then pause

resume prev. material; resolve to C

resolve to D

resume prev. material; resolve to C

$pp \leftrightarrow mf \leftrightarrow pp$

$pp \leftrightarrow mf \leftrightarrow pp$

$pp \leftrightarrow mf \leftrightarrow pp$

to vib. attacca



using hands across the strings, make large fluid gestures, incorporating full range of instrument

$mp \leftrightarrow ff$



now sparser gestures in response to other solos

$pp \leftrightarrow mp$

2. 3 5 7 11

Play the notated rhythms with pitches chosen from the material in brackets.

Vibraphone - Apply one pitch per quaver set.

Flute, clarinet and trombone - Apply one pitch per duration.

You may articulate the quaver pulse by tonguing, varying rhythmic durations *ad lib.*

e.g.



Fl. $\text{♩} = 104$
26
8

Cl. $\text{♩} = 104$
26
8

Tbn. $\text{♩} = 104$
26
8

Vib. $\text{♩} = 104$
26
8

P.F. $\text{♩} = 104$
26
8

mf → *f*

Fl. *mf* → *f*

Cl. *mf* → *f*

Tbn. *mf* → *f*

Vib.

P.F.

4 **A**

Fl. *sffz* → *mf* *mf* → *ff*

Cl. *sffz* → *mf* *mf* → *ff*

Tbn. *sffz* → *mf* *mf* → *ff*

Vib. *ff* *mf* → *ff*

6

Fl.

Cl.

Tbn.

Vib.

P.F.

mf

mf

mf

8 **B**

Fl.

Cl.

Tbn.

Vib.

P.F.

mp

p

mp

p

mp

p

mp

p

L.H.

ff

ff

l.v.

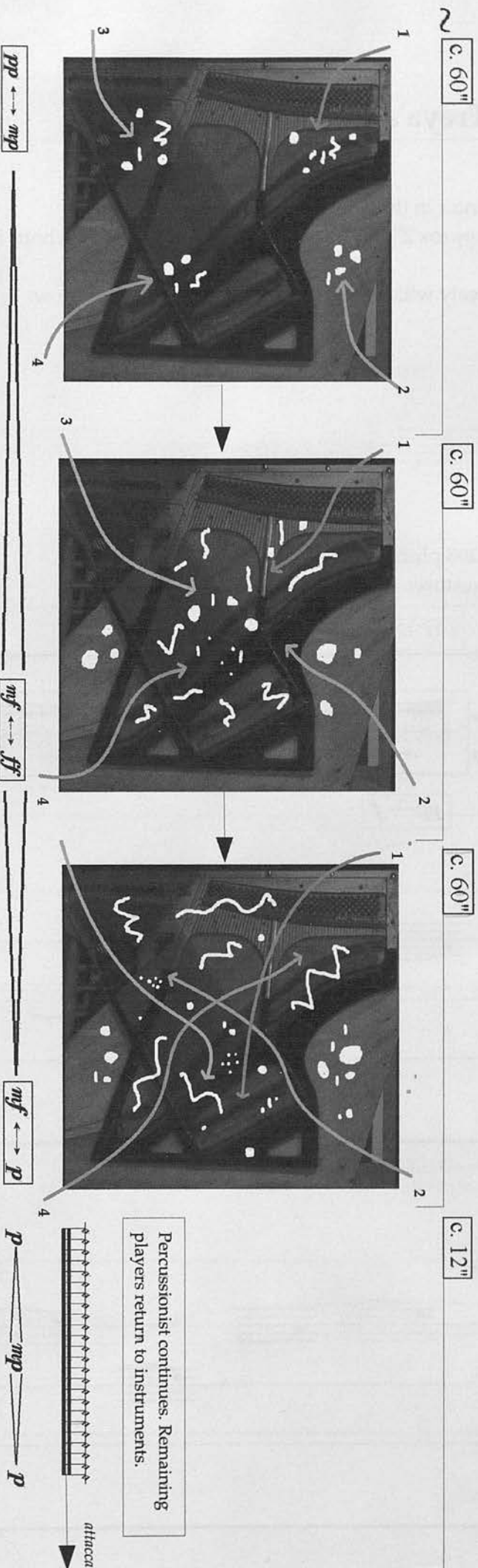
l.v.

ALL MOVE TO PIANO SOUNDBOARD FOR NEXT MOVEMENT.

3. Piano Quartet

Each player must pick a zone of the instrument in which to play (as illustrated below). Begin in your locality and gradually start to expand into the territory of others. Be conscious of making interesting shapes with your body. Move and interact with purpose and elegance – DANCE!

Improvise freely – hits, pulses, melodic/rhythmic fragments and/or ostinato. Build a rich texture which explores the many timbral possibilities of the instrument. Use hands, beaters or found objects.



4. Freya's Web

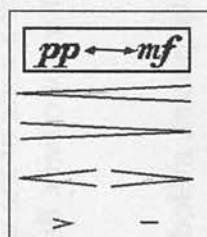
Instructions

Trombone, Clarinet and Flute:

Play the pitches indicated in any register. Enter in the order indicated in the score.

Durations are free and may vary between approx 2" - 8", except at Figure A where the chord is sustained until the rest.

Hairpins and dynamics are to be applied freely within ranges and profiles specified below:

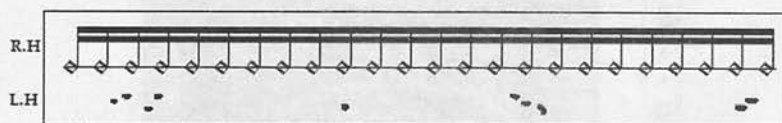


Piano:

Right Hand - Maintain a constant pulse ♩ = 208 plucking or striking any D string.

Left hand - Make sparse, short percussive gestures *ad lib. sempre lesse vibre*.

c. 12" (♩=208)



pp → *f*

Fl.

Cl.

Tbn.

Pf

Fl.

Cl.

Tbn.

Pf

Fl.

Cl.

Tbn.

Pf

Fl.

Cl.

Tbn.

Pf

A c.20"

c.10"

Fl.

Cl.

Tbn.

Pf

attacca 5. Steinvor Everywhere

5. Steinvor Everywhere

(♩=208)

Pf. continue pulse from 4. *Freya's Web*

Improvise freely with left hand on strings and wood casing. Gestures should gradually become bolder and more frequent as dynamic rises.

p → *mf*

CD Track - Steinvor Talking Reprise
track 2 > plays once (1'46")

Senza Misura: Try to stab at chords together - if not, keep going, getting more frenzied with each attempt.

(staccatissimo)

4" 6" 4" 4"

Fl. *p* → *mf*

Cl. *p* → *mf*

Tbn. *p* → *mf*

CD " feeling a hollow... in the stomach "

4" 4" 3" 2.5" 1"

Fl. *mp* → *f*

Cl. *mp* → *f*

Tbn. *mp* → *f*

CD " Head Heavy " (sigh) "

3" 3" 2" 2"

(legato) (stacc.)

Fl. *mf* → *ff*

Cl. *mf* → *ff*

Tbn. *mf* → *ff*

CD " Sweeping round " " head heavy " " Head Heavy → Sinking into the Floor "

4" 3" 3" 1"

Fl. *ff* cresc. molto sost.

Cl. *ff* cresc. molto sost.

Tbn. *ff* cresc. molto sost.

ff cresc.

CD *fp* (fl.)

12" 2" 4"

(legato)

Fl. (legato) *ff* → *fff*

Cl. (legato) *ff* → *fff*

Tbn. *ff* → *fff*

ff → *fff*

CD " Left shoulder heavy " *fff*

5" 20"

Fl. hold as long as possible *fff*

Cl. hold as long as possible *fff*

Tbn. hold as long as possible *fff*

fff

CD *f* " fee - ling a hol - low...in the sto - mach " " Folding in... " (1'37")

6. Lucy's Memory

Use the 'be a ribbon' tone rows and/or the 'be playdough' pitches to improvise freely and illustratively as an ensemble.

Duration: c. 2-3 minutes. Dynamic range: *ppp* \longleftrightarrow *mf*

Be a ribbon

Fl, Tbn, Vib

Cl. in B flat

e.g.

Be play dough


Fl, Tbn, Vib



Cl. in B flat



e.g.



Suzanne Parry John

Birthday Miniature

String Quartet

2008

Birthday Miniature

This short piece is one of a set composed by Nigel Osborne's Ph.D students as a 60th birthday gift. The pieces take their inspiration from bars 97-105 of his opera *Differences in Demolitions*. Each one is intended be performed in exactly 60 seconds- one for each year of Nigel's life.

This score is a revised version of the original gift, completed in 2011.

For Nigel Osborne

Birthday Miniature

♩ = 74 Vital

Suzanne Parry John

Violin I *sim.*
mp 6 6 6 6

Violin II
- *sim.*
mp

Viola
- *mp*

Violoncello
- *mp* 3

Vln. I 3
6 6 *mf* 6 6 *p* 3 *mp* 6

Vln. II
6 6 *mf* 6 6 *p* 5 *mp*

Vla.
6 6 *mf* 6 6

Vc. *sim.* 3 3 3 3 3 3 *mf* *p sub.*

Vln. I 6
6 6 6 *sim.* *mf* 6 *f* 6 6

Vln. II
6 6 *sim.* *mf* 6 *f* 6 6

Vla.
6 6 3 3 *mp* *sim.* 3 3 *mf* 3 3 *f*

Vc.
6 6 6 6 *f*

8

Vln. I

Vln. II

Vla.

Vc.

mp *sub.* *mf*

6 6 3 3

10

Vln. I

Vln. II

Vla.

Vc.

f *sim.* *f*

6 3 3 3 3 3 3 3

12

Vln. I

Vln. II

Vla.

Vc.

ffz *ffz* *ffz*

3 3 3 3

14 Broader

Violin I, Violin II, Viola, and Violoncello (Vc.) staves for measures 14-16. The music is in 4/4 time, with a key signature of one flat (B-flat). Measure 14 features a triplet of eighth notes in all parts, marked *mp*. Measures 15 and 16 show a crescendo from *mf* to *f*, with triplets of eighth notes and a final triplet of sixteenth notes in measure 16.

Violin I, Violin II, Viola, and Violoncello (Vc.) staves for measures 17-19. The music is in 4/4 time, with a key signature of one flat (B-flat). Measure 17 features a triplet of eighth notes in all parts, marked *mf*. Measures 18 and 19 show a crescendo from *mf* to *f*, with triplets of eighth notes and a final triplet of sixteenth notes in measure 19.

Violin I, Violin II, Viola, and Violoncello (Vc.) staves for measures 20-22. The music is in 4/4 time, with a key signature of one flat (B-flat). Measure 20 features a triplet of eighth notes in all parts, marked *mp*. Measures 21 and 22 show a crescendo from *mp* to *pp*, with triplets of eighth notes and a final triplet of sixteenth notes in measure 22.

Suzanne Parry John

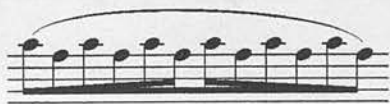
Sketches & Variations
for *Clickwind*

for solo violoncello

2007

This piece was commissioned by Theatre in the Mill, Bradford in 2007 for *Clickwind*, a 'sonic walkabout show' by Judith Adams. The request was to contribute some passages of simple, lyric music which their sound designer could dissect and incorporate into a dense and diverse multimedia landscape. After *Clickwind* these sketches became the basis for my *Concertante for Cello, Views Through Glass* (2009).

Notation



Subtle, graduated accelerando and diminuendo as indicated by beams.



Allow note to vibrate and decay naturally, without stopping sound.

Variation No. I and Variation No.II :

Accidentals apply only to the notes they immediately proceed.

Clickwind

Expressive, Somber ♩ = 64-76 (Freely)

Violoncello

mp *mf*

Vc.

>mp *p* *mp* *p* *mp* *p* *mp*

Vc.

p *mf* *mp* *mf*

Vc.

mp

Vc.

sul A *sim.* *mf*

A Pressing forward.

Vc.

p *mf* *p* *mf* *p* *mp*

Vc.

arco *mf* *f* *pizz.* *mp* *f* *mp*

Vc.

mf *mp* *f*

Vc. Musical score for Violoncello (Vc.). The score begins at measure 35 with a *pizz.* (pizzicato) instruction and a *mp* (mezzo-piano) dynamic. It features two triplet eighth notes. This is followed by an *arco.* (arco) instruction and a crescendo from *mf* (mezzo-forte) to *f* (forte). The music then transitions to *sul A* (sul tasto), with a long, sustained note marked *mf* (mezzo-forte).

40

Vc.

mp *p*

[illegible]

Vc. Musical score for Violoncello (Vc.) in 4/4 time. The piece begins at measure 47 with a mezzo-piano (mp) dynamic. It features a triplet of eighth notes, followed by a series of eighth notes, and then a triplet of eighth notes. The dynamics change to mezzo-forte (mf) and then forte (f). The piece concludes with a pizzicato (pizz.) section, marked with a forte (f) dynamic, featuring a triplet of eighth notes.

52

Vc.

Musical score for Violoncello (Vc.) in bass clef. The piece is in 3/4 time. It begins with a series of eighth notes, followed by a triplet of eighth notes. The tempo is marked 'Allegretto' and the dynamics are 'f' (forte). The score includes various musical notations such as slurs, ties, and accidentals. The key signature has one flat (B-flat). The piece ends with a final cadence in 3/4 time.[illegible]

65 **C** Sweetly
sul A
Vc. *mf* *mp*

69

Vc.

p mp

p

3

sul D

Variation No. 1

Strong, lively ♩ = c. 84

Vc. *pizz.* *mf* *p* *mf* *p* *mf* *f* *p* *f*

73 Vc. *p* *mp* *mf* *f*

74 Vc. *mp* *mf* *p*

Vc. *mp* *mf* *pp*

Variation No. 2

Fluid, molto rubato ♩ = c. 76

Vc. *sul D* *p* *mp* *mf* *mp*

76 Vc. *mf* *p*

78 Vc. *mp* *mf*

Vc. *ff* *poco rall.*

80 Vc. *f* *poco rall.*

81 Vc. *mf* *mp* *pp*

sul A

Suzanne Parry John

So, Dearest Artist

Cantata for Mezzo Soprano and Ensemble

Score in C

2011

For my husband, my very own dear artist, without whom I would be lost.

It is strange to think that when I began this piece I had no idea that you were out there in the world, yet now it is finished I think perhaps I was always writing it for you. We are so very lucky to have found each other, and to have kept each other.

'So dearest artist, please be true to yourself, and don't dream anymore of slighting what most of all makes your existence worth while'.

INSTRUMENTATION

WIND CHOIR I

Flute
Clarinet doubling Bass Clarinet
Oboe
Bassoon
French Horn
Trumpet in C
Trombone

WIND CHOIR II

Flute
Oboe doubling Cor Anglais
Bassoon
French Horn
Trumpet in C
Bass Trombone

Percussion (one player) - Vibraphone (motor off) , Tubular Bells, Bass Drum, traditional wood case metronome.









Solo Mezzo Soprano (range: G# 3 to A5)

Amplified Double bass with C extension (sounding 8ve lower than written).


Score in C


Duration ca. 30 minutes.

PERCUSSION KEY


 Bass Drum (upright)	 Tubular Bells	 Vibraphone (motor off)
 Medium yarn vibraphone beater(s)	 Soft bass drum beater(s)	 Hard yarn vibraphone beater(s)
 Tubular bell hammer(s)	 Medium bass drum beater(s)	

Start metronome
46 bpm



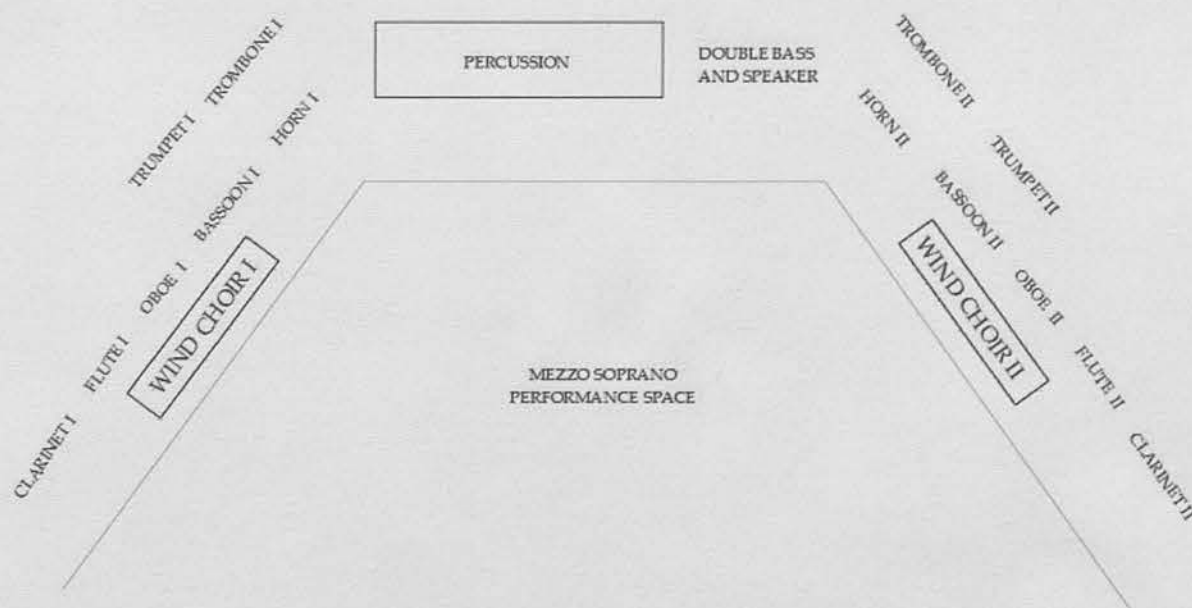


Metronome
off



Start metronome at specified speed and leave running until indicated to stop.

STAGING



The singer is at liberty to move around the performance space freely. She is encouraged to dress plainly, or in a manner fitting the period. Simple props may be used to create a sense of place and time, for example: writing desk, chair, lamp, carriage or grandfather clock, writing stationary.

PROGRAMME NOTE

I have had a long fascination with The Great War, and having done much reading around the subject I came across a book called *Letters from a Lost Generation*. It offers unique and authentic perspective on the times, as lived out by five young friends, Vera Brittain, Edward Brittain, Roland Leighton, Victor Richardson and Geoffrey Thurlow. The book contains a complete correspondence, beginning in 1913 and continuing throughout the conflict.

We first encounter the main writers (Vera, Edward and Roland) as bright, creative young things eager to be accepted to Oxford University. Love blossoms between Roland and Vera, and they later become secretly engaged. As the correspondence continues, the reader is taken with them on a journey which leads their lives so very far off course. The four young men find their way to the front line, and left behind, Vera abandons her studies to become a Voluntary Aid Detachment Nurse. The War rages on, ending in tragedy for all. Roland dies of his wounds in 1915, Victor and Geoffrey are killed in action in 1917, and finally Vera's brother Edward in 1918. The correspondence comes to it's sad end when there is no one left for Vera to write to.

I was so moved by the letters that I felt it only right to make a pilgrimage to France. I visited their graves, and the battlefields where Roland and Edward fell. It was the most extraordinary trip. When I returned I felt it was important to write this piece at my university, and for my university, to mark the absence of these young people, and thousands like them, from the places they should have been.

The libretto is taken from extracts of letters Vera Brittain wrote to her fiancé, Roland Leighton during a short period in September 1915. He had visited her on leave that summer, and unbeknownst to her she would not see him again. These particular letters are a response to Roland's declaration that he may remain in the army after the war, thus abandoning his ambition of becoming a writer. Vera urges him to remember who he is, making the case that his previous accounts of the landscape, the weather, and the humanity of France are those of an artist, not a soldier. She counters his references to 'victory' and 'glory' with a stark description of mortality as seen through her eyes as a military nurse. She contemplates the anonymous death the decay of her beloved brother, Edward, who is Roland's best friend. Vera concludes with loyalty and conviction, describing a Woman's war as one of dread and suspense; a reality for which she has braced herself.

In this cantata Vera sits alone, full of things to say but with no one to hear her. So she writes; imploring words of reason and concern. She sends them out into the abyss, and waits.

LIBRETTO

Buxton, 11-12 September 1915

.....A true soldier has no business to be affected by beauty or weather or sun or rain. Do you suppose Napoleon or Lord Kitchener would care whether the countries he ravaged were beautiful, or what sort of day he ravaged them on? [.....] Don't let the fact you are successful as a soldier delude you. It is because you are an artist that you are successful thus [.....] The artist can do anything well. So, dearest artist, please be true to yourself and don't dream anymore of slighting what most of all makes your existence worth while.

Buxton, 14 September 1915

I could have wept this morning to think of you, my poor darling, in that charnel house of a trench [.....] Of such is the glorious panoply of War'. And this is what you propose to make your trade? Never. It seems to me that this War is scarcely for victory at all, for even if victory comes it will be at the cost of so much else, so many greater things, that it will be scarcely worth having. No, this War will only justify itself if it puts an end to all the horror & barbarism & retrogression of War forever.

It has always been to me a thing to shudder at that the human body when it is done with is so difficult to get rid of- even by fire, which I suppose is the best way- in [an] unrepulsive fashion. It is not death itself which is the cause of dread; it is dissolution [.....] Sometimes in nightmare dreams I imagine what might happen to the physical being of someone I know & love - think perhaps of Edward's attractive face & tall form & dear long hands, & how they might lie unhonoured & untended in some No Man's Land in the Dardanelles - at the mercy of sun & rain & flies & birds of prey. I don't think you can really mean it when you say that your opinions differ as to whether it is really a pity to kill men on any sort of day. Were men brought into the world [.....] just for this?

Buxton, 17th September 1915

..... I will try to wait and hope, which is the only thing left. There are some anxieties which even work cannot assuage. [.....] I would rather know, & share your suspense, & if dread is mine without the excitement, well c'est la guerre, & this is Woman's part. Remember, she knows not the word 'forget'. Even death cannot conquer some things. & over them ' War knows no power'.

Used with kind permission of Mark Bostridge, executor of the Vera Brittain literary estate and editor of *Letters from a Lost Generation* (Little Brown 1999).

Suzanne Parry John

♩ = 46 Languid

Flute I

Oboe I

Clarinet in Bb/Bass Cl.

Bassoon I

Horn in F I

Trumpet in C I

Trombone

Flute II

Oboe/Cor Anglais II

Clarinet in Bb II

Bassoon II

Horn in F II

Trumpet in C II

Bass Trombone

Untuned percussion

Tuned percussion

Vera (mezzo soprano)

Bass

Start metronome.
46 bpm

[illegible]

[illegible]

22

FL I *mf* *f* \rightarrow *mf* *f* \rightarrow *mf* *f* \rightarrow *mf* *mp*

Ob. I *mf* *f* \rightarrow *mf* *f* \rightarrow *mf* *f* \rightarrow *mf* *mp*

Cl/B.Cl. I *ff* *f* *mf* *mp*

Bsn. I *mf*

Hn. I *mf* *f* *mf* *mp*

C Tpt. I senza sord. *f* *mf*

Tbn. *f* *mf*

FL II *mf* *f* \rightarrow *mf* *f* \rightarrow *mf* *f* \rightarrow *mf* *mp*

Ob/Cor II *mf* *f* \rightarrow *mf* *f* \rightarrow *mf* *f* \rightarrow *mf* *mp*

Cl. II *mf* *f* *mf* *mp*

Bsn. II *mf*

Hn. II *mf*

C Tpt. II senza sord. *f* *mf*

B. Tbn. *f* *mf*

T.Perc Vib *f* *mp*

Vera *mf* *f* (possible) *mp*

Bs. *mf* *f* (possible) *mp*

arco

2. A True Soldier

5

$\text{♩} = 60$ Heartfelt

Vera *mp* A tru sol - dier has no bus - iness to be af - fect - ed by *mf*

7

Fl.I

Ob.I

Cl/B.Cl.I (Bass Cl.) *mf* *f* *mf* *f*

Bsn.I

Hn.I

C Tpt.I

Tbn.

Fl.II

Ob/Cor II *mf* *f* *mf* *f*

Cl.II *mf* *f* *mf* *f*

Bsn. II *mf* *f* *mf* *f*

Hn.II *f* *mf* *f*

C Tpt. II

B. Tbn.

Perc.

T.Perc

Vera *f* beau - ty, or wea - ther, or *f*

Bs. *f* *mf* *f*

13

B

Fl.I

Ob. I

Cl / B.Cl. I

Bsn. I

Hn. I

C Tpt. I

Tbn.

Fl. II

Ob/Cor II

Cl. II

Bsn. II

Hn. II

C Tpt. II

B. Tbn.

Perc.

T. Perc.

Vera

Bs.

sun, or rain

B

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

accel.

 \equiv \equiv [illegible]

21

Fl.I

mp

Ob. I

mf mp

Cl. / B.Cl. I

Clarinet

mp mf

Bsn. I

mp mf

Fl. II

mf

b. II / C. A.

p

Cl. II

mf mp

Bsn. II

mp mf

T. Perc

p

Vera

p

I

29

Fl. I

Ob. I

p

Cl. / B.Cl. I

p

Bsn. I

mp

Fl. II

mp

b. II / C. A.

3

mp

Cl. II

p

Bsn. II

3

p mf

T. Perc

mp

Vera

mp mf f

could have

attacca

attacca

4. I Could Have Wept

♩ = 52 Mournful.

1

Fl.I

Ob. I

Cl. /B. Cl. I

Bsn. I

Hn. I

C Tpt. I

Tbn.

Fl. II

Ob. II/C. A.

Cl. II

Bsn. II

Hn. II

C Tpt. II

B. Tbn.

Perc.

T. Perc.

Vera

Bs.

mp

mf

p

mp

mf

p

mp

mf

p

f

mp

mf

f

mf

p

wept this mor - ning to think of you my poor darl - ing in that char - nel house of a trench.

Detailed description: This is a page from a musical score, page 16, for the piece '4. I Could Have Wept'. The tempo is marked '♩ = 52 Mournful.' The score is written for a large orchestra and a soloist. The orchestration includes Flutes I and II, Oboes I and II (with Cor Anglais for the second oboe), Clarinets I and II, Bassoons I and II, Horns I and II, Trumpets I and II, Baritone Trombone, Percussion, and Timpani. The soloist, Vera, is a soprano. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into four measures. The first measure starts with a first ending bracket. The second measure contains dynamics *mp*, *mf*, and *p*. The third measure contains dynamics *mf* and *p*. The fourth measure contains dynamics *p*, *f*, *mp*, and *mf*. The soloist's part includes lyrics: 'wept this mor - ning to think of you my poor darl - ing in that char - nel house of a trench.' The bass line (Bs.) has a dynamic *p* at the end of the fourth measure.

5

accel.

Fl. I

Ob. I

Cl. / B. Cl. I

Bsn. I

Hn. I

C Tpt. I

Tbn.

Fl. II

Ob. II / C. A.

Cl. II

Bsn. II

Hn. II

C Tpt. II

B. Tbn.

Perc.

Vera

Bs.

mp

mf

f

mp

mf

f

"Of such is the glor - i - ous pan-o - ply of War!" And this is what you pro - pose to make your trade?

G ♩ = 60 Stronger

10

Fl. I

Ob. I

Cl. / B. Cl. I *To Cl.*

Bsn. I

Hn. I

C Tpt. I *f mp*

Tbn.

Fl. II

Ob. II / C. A. *mp*

Cl. II *mp mf*

Bsn. II

Hn. II *mp mf*

C Tpt. II

B. Tbn. *mp mf*

Perc. **G**

Vera *ff mf*

Ne - ver! It seems to me that this war is

Bs. *ff*

14

Fl. I

Ob. I

Cl. in B \flat

Bsn. I

Hn. I

C Tpt. I

Tbn.

Fl. II

Cl. II

Bsn. II

Hn. II

C Tpt. II

B. Tbn.

Perc.

Vera

bs.

scarce- ly for vic- tor - y at all. For e- ven if vic - tor -

mf

f

mp

17

Fl. I

Ob. I

Cl./B.Cl. I

Bsn. I

Hn. I

C Tpt. I

Tbn.

Fl. II

Ob. II/C. A.

Cl. II

Bsn. II

Hn. II

C Tpt. II

B. Tbn.

Perc.

Vera

y comes it will be at the cost of so much else, so ma - ny grea

f

mf

ff

sim.

3

21

Fl. I

Ob. I

Cl./B. Cl. I

Bsn. I

Hr. I

C Tpt. I

Tbn.

Fl. II

Ob. II/C. A.

Cl. II

Bsn. II

Hr. II

C Tpt. II

B. Tbn.

Perc.

Vera

Bs.

ter things, that it will be scarce - ly worth hav ing. No! This war will on - ly

25

Fl. I

Ob. I

Cl./B. Cl. I

Bsn. I

Hn. I

C Tpt. I

Tbn.

Fl. II

Ob. II/C. A.

Cl. II

Bsn. II

Hn. II

C Tpt. II

B. Tbn.

Perc.

Vera

jus-ti-fy it-self if it-puts and end to all the hor - ror and bar - bar - is - m and

f

mf

ff

[illegible]

♩ = 72 Serpentine

1

Ob. I

Bsn. I

Ob. II/C. A.

Bsn. II

T. Perc

Vera

Bs.

mf

mp

p

(C.A.)

(*mf*) *f*

3

5

3

mf

3

3

mp

p

mf

f

[illegible]

I

12

Ob. I *p* *mp* *mf* *p*

Bsn. I *p*

b. II/C. A. *p* *mp* *mf*

Bsn. II *p*

T. Perc

Vera *mf*
has al - ways been to me a thing to

Bs. *mf*

18

Ob. I *mp* *mf*

b. II/C. A. *f* *p*

T. Perc *mf* *mp*

Vera *f* *mf*
shu dder at that the hu -

Bs. *f* *mf*

23

Ob. I *mf* *f*

b. II/C. A.

T. Perc *mf* *f* *mf*

Vera *f*
- man bo - dy is so dif - fi - cult to get rid of

Bs. *f*

Ob. I 27 *ff* *f*

Ob. II/C. A. *mf* *mp*

T. Perc *f* *mf*

Vera *ff* *f*

Bs. *ff* *f*

e - ven by fire, which I sup - pose

31 rit. **J** ♩ = 64 Subdued

Ob. I *mp*

Bsn. I *p*

Ob. II/C. A. *p* To Ob.

Bsn. II *p* *mp*

T. Perc *mp* *p*

Vera *mp* *p*

Bs. *mp* *p*

is the best way.

35

Ob. I *mp*

Bsn. I *p*

Ob. II/C. A. *p* To Oboe.

Bsn. II *mp* *p*

T. Perc *p*

Vera *mp* *p*

Bs. *mp* *p*

sup - pose.

6. In Nightmare Dreams.

27

$\text{♩} = 68$ Tense, urgent

40 1

FL.I

Ob.

Cl./B.Cl. I

Bsn. I

Hn.I

C Tpt. I

Tbn.

FL.II

II/C. A.

Cl.II

Bsn. II

Hn.II

C Tpt. II

B. Tbn.

Perc.

T. Perc

Vera

Bs.

$\text{♩} = 68$ Tense, urgent

mp *f* *ff*

It is not death it - self which is the cause of dread, it is dis - so - lu -

Detailed description: This is a page from a musical score, page 27, titled '6. In Nightmare Dreams.' The tempo is marked '♩ = 68 Tense, urgent'. The score is for a large orchestra and a vocal soloist. The orchestral parts include Flute I and II, Oboe, Clarinet/Bass Clarinet I, Bassoon I and II, Horn I and II, Trumpet I and II, Trombone, Percussion, and Timpani. The vocal part is for a soloist named Vera. The key signature has one sharp (F#) and the time signature is 4/4. The score is divided into measures by vertical bar lines. Dynamics such as *p* (piano), *fp* (fortissimo piano), *f* (forte), and *ff* (fortissimo) are indicated throughout. There are also triplets marked with a '3' over a bracket. The vocal line includes lyrics: 'It is not death it - self which is the cause of dread, it is dis - so - lu -'. The page number '27' is in the top right corner.

[illegible]

11

Fl.I

Ob.

Cl./B.Cl. I

Bsn. I

Hn.I

C Tpt. I

Tbn.

Fl.II

Cl./C. A.

Cl.II

Bsn. II

Hn.II

C Tpt. II

B. Tbn.

Perc.

T. Perc

Vera

Bs.

night mare_ dreams_ I im - a - gine what might hap pen to the phy - si - cal be ing_ of some one I know and love.

17 **K**

Fl.I *glassy* *p* *mp*

Ob.

Cl/B.Cl. I

Bsn. I

Hn. I *ff*

C Tpt. I *ff*

Tbn. *f* *gliss.* *ff*

Fl. II *glassy* *p* *mp*

Ob. II/C. A.

Cl. II

Bsn. II

Hn. II *ff*

C Tpt. II *ff*

B. Tbn. *f* *gliss.* *ff*

Perc.

T. Perc

K

Vera *mp* *mf*

Think per- haps of Ed- ward's at - trac tive face and

Bs. *ffz* *gliss.* *ffz* *gliss.* *mp* *sim.* *mf*

23

Fl. I

Ob.

Cl./B. Cl. I

Bsn. I

Hn. I

C Tpt. I

Tbn.

Fl. II

Cl./C. A.

Cl. II

Bsn. II

Hn. II

C Tpt. II

B. Tbn.

Perc.

T. Perc.

Vera

Bs.

mp

mf

p

gliss.

mp

f

arco.

mp

mf

tall form and dear long hands and how they might lie un-hon-oured and un - tend - ed

Detailed description of the musical score: The score is for a full orchestra and a vocal soloist. The woodwind section (Flutes I and II, Oboe, Clarinets/Bass Clarinets I and II, Bassoons I and II, Horns I and II, C Trumpets I and II, Tenor Trombone) and brass section (Bass Trombone) are mostly silent, with some glissando markings in the Bass Trombone part. The percussion section (Percussion and Timpani) is also silent. The vocal soloist Vera has a melodic line with lyrics: 'tall form and dear long hands and how they might lie un-hon-oured and un - tend - ed'. The bass line (Bs.) is marked 'arco.' and has a dynamic marking of *mp*. The score includes various musical notations such as triplets, glissandos, and dynamic markings (*mp*, *mf*, *p*, *f*).

29

FL.I *mf* *fff*

Ob. *fff* (b)

Cl./B.Cl. I *f* *mf* *f* To Cl. Cl. in B \flat *fff*

Bsn. I *f* *mf* *f* *mf* *f* *ff*

Hn. I

C Tpt. I *ff*

Tbn. *f* *mf* *f* *mf* *f* *ff*

FL.II *mf* *fff*

Ob. II/C. A. *fff* *mp*

Cl. II *fff*

Bsn. II *sfz* *mf* *f* *mf* *f* *ff* *fff*

Hn. II

C Tpt. II *ff*

B. Tbn. *gliss.* *mf* *f* *gliss.* *mf* *f* *ff*

Perc. *mp* *mf*

T. Perc. *gliss.* *f* *Red.*

Vera in some No Man's Land in the Dar-dan elles. at the mer - cy of sun and rain

Bs. *sfz* *sfz* *f* *ff* *gliss.*

35

FL.I

mp

fff

f

ff

Ob.

mp

fff

f

ff

Cl/B.Cl. I

mp

fff

f

ff

Bsn. I

mp

fff

f

ff

Hn. I

mp

ff

mf

C Tpt. I

mp

ff

mf

Tbn.

p

ff

FL. II

mp

fff

f

ff

O. II/C. A.

fff

f

ff

Cl. II

mp

fff

f

ff

Bsn. II

mp

fff

f

ff

Hn. II

mp

ff

mf

C Tpt. II

mp

ff

mf

B. Tbn.

p

ff

Perc.

T. Perc.

Vera

ff

f

ff

and flies

Bs.

mp

fff

f

ff

sim.

38

FL I *mf* *ff* *ff*

Ob. *mf* *ff* *ff*

Cl/B.Cl. I *mf* *ff* *ff*

Bsn. I *mf* *ff* *ff*

Hn. I *ff* *f*

C Tpt. I *ff* *f*

Tbn. *ff*

FL II *mf* *ff* *ff*

Ob. II/C. A. *mf* *ff* *ff*

Cl. II *mf* *ff* *ff*

Bsn. II *mf* *ff* *ff*

Hn. II *ff* *f*

C Tpt. II *ff* *f*

B. Tbn. *ff*

Perc. *ff*

T. Perc. *p*

Vera *f* *fff*
and birds of prey.

Bs. *mf* *ff* *gliss.*

Detailed description: This is a page of a musical score, page 34, containing measures 38, 39, and 40. The score is for a large orchestra and a vocal soloist named Vera. The orchestration includes Flutes I and II, Oboes, Clarinet in B-flat and Clarinet in A, Bassoon I and II, Horns I and II, Cornets I and II, Trumpets I and II, Trombones, Percussion, Timpani, and a Bassoon. The vocal soloist Vera has a part starting in measure 39. The music is in 5/4 time, with a key signature of one sharp (F#). Measures 38 and 39 are in 5/4 time, and measure 40 is in 4/4 time. The score features various dynamics including *mf* (mezzo-forte), *ff* (fortissimo), *f* (forte), and *p* (piano). There are also markings for *gliss.* (glissando) and *fff* (fortississimo). The vocal line for Vera includes the lyrics "and birds of prey." in measure 40. The bassoon part has a glissando marking in measure 40.

L Calm, residual

[illegible]

49

Fl. I

mf

mp

mf

mp

Ob.

mf

mp

p

mp

Cl/B. Cl. I

mf

mp

p

mp

Bsn. I

mf

mp

p

mp

Hn. I

mf

mp

p

mp

C Tpt. I

mf

mp

mp

Tbn.

mf

mp

p

mp

pp

Fl. II

mp

p

Ob. II/C. A.

mf

mp

p

mp

pp

Cl. II

mf

mp

p

Bsn. II

mf

mp

p

mp

pp

Hn. II

mp

p

mp

C Tpt. II

mp

p

B. Tbn.

con sord. st.

mf

mp

mp

Perc.

T. Perc.

Vera

Bs.

mf

mp

p

mf

pp

7. Just for This

♩ = 52 Somber, distant.

1

Hn.I *pp* *p* *fp* *mp*

C Tpt. I con sord. st. *p* *fp*

Tbn. con sord. st. *p* *fp*

Hn.II *p* *fp*

C Tpt. II con sord. st. *p* *fp*

B. Tbn. con sord. st. *p* *fp* *mp*

[M]

7

Hn.I *p*

C Tpt. I *mp* *p*

Tbn. *mp* *p*

Hn.II *mp*

C Tpt. II *mp* *p*

B. Tbn. *p*

Vera *p*
I don't think

14

Hn.I

C Tpt. I *p* *3*

Tbn. *mp* *3*

Hn.II

C Tpt. II *3*

B. Tbn.

Vera *mp* *3*
you can real - ly mean it when you say that your o - pin - ions dif - fer as to whe -

19

Hn. I

C Tpt. I

Tbn.

Hn. II

C Tpt. II

B. Tbn.

Vera

- ther it is real - ly a pi - ty to kill a man on an - y sort of day.

[illegible]

29

Hn.I

C Tpt. I

Tbn.

Hn.II

C Tpt. II

B. Tbn.

Vera

3

3

3

3

pp

attacca.

pp

— for this?

♩ = 64 Dreamy, luminous.

♩ = 64 Dreamy, luminous.

The musical score is for measures 1 through 8 of a piece. The tempo is marked '♩ = 64' and the mood is 'Dreamy, luminous'. The score is in 4/4 time. The instruments and their parts are:

- Fl. II:** Starts with a whole rest in measure 1, then plays a half note G4 in measure 2, followed by a half note A4 in measure 3. In measure 4, it plays a half note B4, then a half note C5, and a half note D5. In measure 5, it plays a half note E5, then a half note F5, and a half note G5. In measure 6, it plays a half note A5, then a half note B5, and a half note C6. In measure 7, it plays a half note D6, then a half note E6, and a half note F6. In measure 8, it plays a half note G6, then a half note A6, and a half note B6. Dynamics: *p* in measure 2, *mp* in measure 4, *mf* in measure 6.
- Oboe, II/C, A.:** Starts with a whole rest in measure 1, then plays a half note G4 in measure 2, followed by a half note A4 in measure 3. In measure 4, it plays a half note B4, then a half note C5, and a half note D5. In measure 5, it plays a half note E5, then a half note F5, and a half note G5. In measure 6, it plays a half note A5, then a half note B5, and a half note C6. In measure 7, it plays a half note D6, then a half note E6, and a half note F6. In measure 8, it plays a half note G6, then a half note A6, and a half note B6. Dynamics: *p* in measure 2, *mp* in measure 4, *mf* in measure 6.
- Bsn. II:** Starts with a whole rest in measure 1, then plays a half note G4 in measure 2, followed by a half note A4 in measure 3. In measure 4, it plays a half note B4, then a half note C5, and a half note D5. In measure 5, it plays a half note E5, then a half note F5, and a half note G5. In measure 6, it plays a half note A5, then a half note B5, and a half note C6. In measure 7, it plays a half note D6, then a half note E6, and a half note F6. In measure 8, it plays a half note G6, then a half note A6, and a half note B6. Dynamics: *p* in measure 2, *mp* in measure 4, *mf* in measure 6.
- B. Tbn.:** Starts with a whole rest in measure 1, then plays a half note G4 in measure 2, followed by a half note A4 in measure 3. In measure 4, it plays a half note B4, then a half note C5, and a half note D5. In measure 5, it plays a half note E5, then a half note F5, and a half note G5. In measure 6, it plays a half note A5, then a half note B5, and a half note C6. In measure 7, it plays a half note D6, then a half note E6, and a half note F6. In measure 8, it plays a half note G6, then a half note A6, and a half note B6. Dynamics: *pp* in measure 2.
- T. Perc:** Starts with a whole rest in measure 1, then plays a half note G4 in measure 2, followed by a half note A4 in measure 3. In measure 4, it plays a half note B4, then a half note C5, and a half note D5. In measure 5, it plays a half note E5, then a half note F5, and a half note G5. In measure 6, it plays a half note A5, then a half note B5, and a half note C6. In measure 7, it plays a half note D6, then a half note E6, and a half note F6. In measure 8, it plays a half note G6, then a half note A6, and a half note B6.
- Vera:** Starts with a whole rest in measure 1, then plays a half note G4 in measure 2, followed by a half note A4 in measure 3. In measure 4, it plays a half note B4, then a half note C5, and a half note D5. In measure 5, it plays a half note E5, then a half note F5, and a half note G5. In measure 6, it plays a half note A5, then a half note B5, and a half note C6. In measure 7, it plays a half note D6, then a half note E6, and a half note F6. In measure 8, it plays a half note G6, then a half note A6, and a half note B6.
- Bs.:** Starts with a whole rest in measure 1, then plays a half note G4 in measure 2, followed by a half note A4 in measure 3. In measure 4, it plays a half note B4, then a half note C5, and a half note D5. In measure 5, it plays a half note E5, then a half note F5, and a half note G5. In measure 6, it plays a half note A5, then a half note B5, and a half note C6. In measure 7, it plays a half note D6, then a half note E6, and a half note F6. In measure 8, it plays a half note G6, then a half note A6, and a half note B6.

9

Fl. II

Ob. II/C. A.

Bsn. II

T. Perc

Vib

Vera

Bs.

mp *p* *mp* *p* *mp* *mf*

p *mp* *mf*

I will try to wait and hope, which is the on - ly thing left

This page contains measures 16 through 20 of the musical score. The instruments and parts are: Fl. II, Ob. II/C. A., Bsn. II, T. Perc., Vera (Soprano), and Bs. (Bass).
 - **Measure 16:** Fl. II and Ob. II/C. A. play a melody with triplets and fifths. T. Perc. has a triplet. Vera and Bs. are silent.
 - **Measure 17:** Similar instrumental accompaniment. Vera and Bs. are silent.
 - **Measure 18:** Similar instrumental accompaniment. Vera and Bs. are silent.
 - **Measure 19:** Similar instrumental accompaniment. Vera and Bs. are silent.
 - **Measure 20:** The key signature changes to one flat (B-flat major/D minor). Vera sings "There are some" in a mezzo-piano (*p*) dynamic. The instrumental accompaniment continues with triplets and fifths.

21

Fl. II

Ob. II/C. A.

Bsn. II

T. Perc

Vera

Bs.

an - xi - et - ys that e - ven work can - not as - sauge, but I would ra - ther.

mp

p

mp

p

26

Fl. II

Ob. II/C. A.

Bsn. II

T. Perc

Vera

Bs.

— know and share your su - spence. and if dread is mine with

mf

mp

mf

mp

mf

mp

30

Fl. II

Ob. II/C. A.

Bsn. II

T. Perc

Vera

Bs.

out the ex - cite - ment well c'est la guerre and this is wom - ans part

p

mf

f

mf

mf

f

mf

mf

34

Fl. II

Ob. II/C. A.

Bsn. II

T. Perc.

Vera

Bs.

To. C. A.

p

mp

p

pp

mp

p

mp

pp

attacca.

attacca.

re - mem - ber, she knows not the word for get.

9. War Knows no Power

1 ♩ = 56. Liberated

Cl. II

Perc.

Vera

Bs.

(create the higher pitch by playing near rim).

pp

l.v.

sim.

p

3

mp

3

p

3

mp

mf

3

mf

3

mf

ff

5

6

6

3

f

mf

3

mp

3

3

f

3

mf

O ♩ = 62 Resolute, steadfast.

12

Fl.I

Ob.

Cl./B.Cl. I

Bsn. I

Hn. I

C Tpt. I

Tbn.

Fl. II

Ob. II/C. A.

Cl. II

Bsn. II

Hn. II

C Tpt. II

B. Tbn.

Perc.

T. Perc.

Vera

Bs.

mp

sim.

senza sord.

mp

sim.

3

mp

sim.

pp

mf

f

mf

mf

f

mf

5

E - ven death can - not con - quer some things, and

18

Fl.I

Ob.

Cl/B.Cl. I

Bsn. I

Hn. I

C Tpt. I

Tbn.

Fl. II

Ob. II/C. A.

Cl. II

Bsn. II

Hn. II

C Tpt. II

B. Tbn.

Perc.

T. Perc.

Vera

Bs.

mf

mp

f

sim.

Vib

Reo

o-ver them war knows no po-wer. War knows no po wer. War

26

Fl.I *mf* *f* *ff* *p* *sim.*

Ob. *mf* *f* *ff* *p* *sim.*

Cl/B.Cl. I *mf* *f* *ff* *p* *sim.* To B. Cl.

Bsn. I *mf* *f* *ff* *p* *sim.*

Hn.I *f* *ff* *p* *sim.*

C Tpt. I *mf* *f* *ff* *mp* *p* *sim.*

Tbn. *mf* *f* *ff* *mp* *p* *sim.*

Fl.II *mf* *f* *ff* *p* *sim.*

O. II/C. A. *mf* *f* *ff* *p* *sim.* To Ob.

Cl.II *mf* *f* *ff* *p* *sim.*

Bsn. II *mf* *f* *ff* *p* *sim.*

Hn.II *f* *ff* *p* *sim.*

C Tpt. II *f* *ff* *mp* *p* *mp*

B. Tbn. *mf* *f* *ff* *mp* *p* *mp*

Perc. *mf* *f* *mp*

T.Perc *mf* *f* *mp*

Vera *f* *ff* *mf* *mp* *mf*

knows no po wer, knows no po - wer! Knows no po - - wer, War

Bs. *f* *ff* *p*

P Strident

36

Fl.I *mp* poco a poco cresc *f*

Ob. *mp* poco a poco cresc *f*

Cl/B.Cl. I *mp* poco a poco cresc *f*

Bsn. I *mp* poco a poco cresc

Hn. I *mp* *mf* 3

C Tpt. I *mp* *mf* 3

Tbn. *mp* *mf* 3

Fl. II *mp* poco a poco cresc *f*

Ob. II/C. A. *mp* poco a poco cresc *f*

Cl. II *mp* poco a poco cresc *f*

Bsn. II *mp* poco a poco cresc *f*

Hn. II *mp* 3 5 *mf* 3

C Tpt. II *mp* 3 5 *mf* 3

B. Tbn. *p* *mp* 3 5 *mf* 3

Perc. *5/4*

T.Perc. *5/4*

Vera *f* 3
knows. no po - wer, no po - wer,

Bs. *mp*

39

Fl.I *poco a poco cresc.* **fff**

Ob. *poco a poco cresc.* **fff**

Cl/B.Cl. I *poco a poco cresc.* **fff**

Bsn. I *poco a poco cresc.* **fff**

Hn. I *f* *fp* *f cresc.* **fff**

C Tpt. I *f* *fp* *f cresc.* **fff**

Tbn. *f* *fp* *f cresc.* **fff**

Fl. II *poco a poco cresc.* **fff**

II/C. A. *poco a poco cresc.* **fff**

Cl. II *poco a poco cresc.* **fff**

Bsn. II *poco a poco cresc.* **fff**

Hn. II *f* *fp* *f cresc.* **fff**

C Tpt. II *f* *fp* *f cresc.* **fff**

B. Tbn. *f* *fp* *f cresc.* **fff**

Perc. *mf* *mp* **fff** l.v. niente

T. Perc.

Vera *ff* *fff*
knows no po wer!

Bs. *f* *poco a poco cresc.* **fff**

44

Fl.I *mf*

Fl.II *mf* 3 3 7 *mp* 3

Metronome.

B. D.

T.Perc *p*

Vera

Bs. *mp* *mf* 5 3 *mp* 5 3

50

Fl.I *pp*

Fl.II 3 *pp*

Met. Start metronome 56 bpm

B. D.

T.Perc 3 3 3 3 *pp*

Vera *p* 5 *mf* War knows

Bs. 3 3 3 3 3 *p*

57

B. D. *ppp* 3 3 3 3

T.Perc

Vera *p* *mp* *pp* no po wer. knows no po wer.

Bs. 3 *pp*

Metronome off

Suzanne Parry John

The Mermaid of Zennor

A Chamber Opera for Primary Schools.

Score in C



2011



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INSTRUMENTATION

ENSEMBLE

Clarinet in Bb	doubling voice and descant recorder (sounding octave higher than written).
Harp	doubling voice
Violoncello	doubling voice
Soprano	Morveren
Baritone	Mathew and King Llyr.

CHILDREN

Performance of the score requires the following as a bare minimum instrumentation:

Small choir	(all children participating should be encouraged to sing)
Descant recorder ensemble	(at least 2 players, preferably many more)

Set of Water glasses tuned approximately to Bb C D E F G

Rain stick

Wind chimes

Classroom percussion

Assorted unpitched classroom percussion as available. For example:

Shakers

Cabasas

Drums

Tambourines

Cymbals

Woodblocks

Castanets

Thunder sheet

Home made and/or found percussion.

Assorted pitched percussion as available. For example:

Chime bars

Xylophones

Glockenspiels

Duration ca. 30 minutes.

INTRODUCTION TO THE PIECE

The Mermaid of Zennor is an interactive chamber opera designed for performance in Primary Schools. There are several opportunities for participation throughout the piece, each of which is supported by a worksheet suitable for use in education. Generally speaking the piece is aimed at 7-9 years olds, and each activity fulfils specific requirements of the Key Stage 2 music curriculum. However, many of the activities are suitable for a broader age range. In this piece the objective of participating is not to push children to the limits of their musical ability, but to create an environment where simple, meaningful and satisfying contributions can be made, free from fear of failure. The score is designed so that on each occasion the children are contributing they are supported by at least one member of the ensemble. The piece is designed to require no costumes, props, sets or choreography, but there are huge possibilities to build these aspects into the production if you so choose.

ABOUT THE STORY

The Mermaid of Zennor is a traditional Cornish tale that has been passed down the generations for hundreds of years. Many still believe it to be true, because in Zennor Church there is an ancient pew. On that pew is a mysterious carving of a Mermaid, and legend has it that this is the very seat upon which Morveren sat to listen to Mathew sing. Some say the villagers of Zennor had it crafted to remind the congregation not to be tempted away by the charms of the beautiful people of the sea. The libretto of the opera is an abridgement of a beautiful retelling of the story written by Shirley Climo. It first appeared in her book *Piskies, Spriggans and other magical beings; Tales from the Droll Teller* (New York: Thomas Y Crowell. 1980). It is reproduced and adapted here with kind permission of the author.

PROGRAMME NOTE

The Mermaid of Zennor is one of many folk tales I cherished as a child growing up in Cornwall. As I got older, the memories of these stories cemented my deep love of the County; fusing together history, landscape and imagination in a deeply personal way. As a teenager, when the world was too much, I would always set out for Zennor. I had a secret place up on the cliffs upon which I sat, looking out to sea until my woes, joys and dreams washed out with the tide. I have imagined this chamber opera in many different forms over several years. It has got off to many false starts before arriving as the score it is today. The breakthrough came when I realised this should be a piece for children, and for my inner child. When this was clear the piece wrote itself; a joyous and uninhibited outpouring which I found both surprising and liberating. I hope you enjoy it.

ACKNOWLEDGEMENTS

Two native folk songs are incorporated into the score. Arrangements of *The Midsummer Carol* appear in movements 3 and 6. The original words are largely intact, but have been modified slightly to fit the story. Whelyow an Garoryon (trans. The Lovers Tasks) features in the last movement in the original Cornish. Both songs are traditional and in the public domain. The Mermaid of Zennor cover illustration provided courtesy of Ewan John.

The Mermaid of Zennor

SCORE IN C

1. Welcome to Zennor

An adaptation of a story by Shirley Climo

Suzanne Parry John

♩ = 52 Warm and breezy

Score for *The Mermaid of Zennor*, Act 1: Welcome to Zennor. The score is in 3/4 time, key of C major, and tempo of 52 bpm. The instrumentation includes Soprano, Baritone, Group A, Group B, Clarinet in B♭, Violoncello, and Harp.

The Harp part is the primary melodic and harmonic driver, featuring sixteenth-note arpeggiated figures. The first system (measures 1-4) includes fingerings (D♯, C♯, B♭, / E♯, F♯, G♯, A♯) and dynamics (mp, f, mp, f). The second system (measures 5-8) continues the arpeggiated pattern with dynamics (mf). The third system (measures 9-12) introduces triplet figures in the right hand and continues the arpeggiated pattern in the left hand, with dynamics (p, mp).



A **B** $\text{♩} = 84$ Bright and fresh.

mf

Wel - come to

Bar. Cl. Vc. Hp.

mf

10 *(mf)*

Zen - nor Our

Bar. Cl. Vc. Hp.

mf

15

vil - lage lies u-pon the wind - ward coast of Corn - wall...

Bar. Cl. Vc. Hp.

20

Bar. *mp* The hou - - ses

Cl.

Vc. *mp*

Hp. *mp* E_4 E_5 A_5

24

Bar. *mf* cling to the hill - side as if flung there

Cl.

Vc. *mf* G_4 D_5 G_5

Hp. *mf* G_4 D_5 G_5 6 13

28

Bar. *f* by the wind!

Cl. *mp* *f*

Vc. *f*

Hp. *f* D_5 C_6 B_6 / E_6 F_6 G_6 A_6 *gliss.* *l.v.*

32

Bar. *mp* Waves still lick the

Cl. *playful mp*

Vc. *pizz. mp*

Hp. *Bisbigliando mp*

37

Bar. *mf* led- ges in the coves and a few fish er- man - still set

Cl. *mf*

Vc. *mf*

Hp. *mf*

42

Bar. out to sea in their boats.

Cl. *mp* *mf arco*

Vc. *mp* *mf*

Hp. *mf*

46

Bar.

Cl.

Vc.

Hp.

C Bold, Happy

50 (optional) *mp*

S. Wel - come to Zen - nor. (optional) *mp* Our vil - liage *mf*

Bar. Wel - come to Zen - nor. *mp*

Group A Wel - come to Zen - nor. *mp* Our vil - liage *mf*

Group B Wel - come to Zen - nor. *mp*

Cl. *mp* *mf*

Vc. *mp*

Hp. *mp* *mf*

55

S. lies up - on the wind - ward coast of Corn - wall.

Bar. Wel - come to

Group A lies up - on the wind - ward coast of Corn - wall.

Group B Wel - come to

Cl. Wel - come to

Vc. Wel - come to

Hp. Wel - come to

mf

61

S. Wel - come to Zen - - nor.

Bar. Zen - nor.

Group A Wel - come to Zen - - nor.

Group B Zen - nor.

Cl. Wel - come to

Vc. Wel - come to

Hp. Wel - come to

mf

66 *f*

S. Wel - come to Zen - - - nor.

Bar. *f* Wel - come to Zen - - - nor.

Group A *f* Wel - come to Zen - - - nor.

Group B *f* Wel - come to Zen - - - nor.

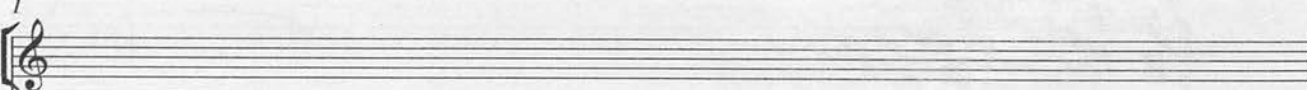
Cl. *f*

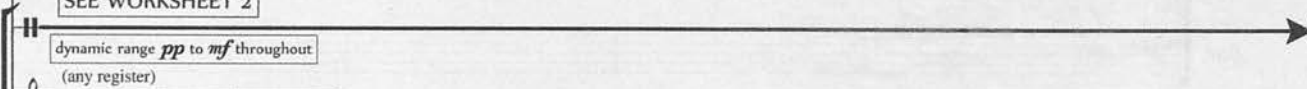
Vc. *f*

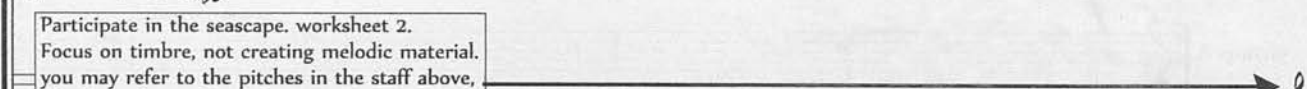
Hp. *f*


2. A Wavy Road.


Senza Misura: 20- 40"

S. 

Children 

Cl. 

Vc. 

Hp. 

SEASCAPE.
SEE WORKSHEET 2

dynamic range *pp* to *mf* throughout
(any register)

Participate in the seascape. worksheet 2.
Focus on timbre, not creating melodic material.
you may refer to the pitches in the staff above,
which can be used in any register.

dynamic range *pp* to *mf* throughout.

Be a seagull. explore freely.

A ♩ = 72 Expressive, colourful

S. 

Bar. 

Children 

Cl. 

Vc. 

Hp. 

S. 

Bar. 

Children 

Cl.

Vc.

Hp.

11 *mf* *f* *mp*

S. and made a wa - vy line to row from town to town. Hours were

Bar. and made a wa - vy line to row from town to town.

Children

Cl.

Vc. *mf* *f* *p*

Hp.

17 *mf* *p*

S. reckoned not by clocks, but the ebb and flow of the tide.

Bar. But the

Children

Cl.

Vc. *mf* *p*

Hp.

24 *mf* *f*

S. Wild sud - den storms would rise,

Bar. sea took from them too. Wild sud - den storms would rise,

Children

Cl.

Vc. *mp* *mf* *f*

Hp.

30

S. *mf* then fish-er men and fish a like *mp* would be

Bar.

Children

Cl.

Vc. *ff* *mf* *p*

Hp.

36

S. *p* lost to an an - gry sea. *pp*

Bar. *p* Lost to an an - gry sea. *pp*

Children

Cl.

Vc. *pp*

Hp.

Senza Misura: 20- 40"

42

S.

Children

Cl.

Vc. Be a seagull. explore freely. *attacca*

Hp. *p*

3. Mathew and Morveren

1 ♩ = 72 Jovial, Bouyant.

S. 

Bar. 

Cl. 

Vc. 

Hp. 

mp

At the end of a good day — when the sea was

p

D \sharp C \sharp B \flat / E \sharp F \sharp G \sharp A \sharp

4

S. 

Bar. 

Cl. 

Vc. 

Hp. 

p

calm, the peo - ple of Zen - nor — would go to the

mp

A \flat D \flat

A Glorious *mf*

S. *mf* The choir.

Bar. *mf* The choir.

Cl. *mf* The choir.

Vc. *mf* The choir.

Hp. *mf*

old church and give thanks.

6 6 6 3 3

10 *f*

S. *f* would sing and af - ter the clos - ing hymn the

Bar. *f* would sing. Af - ter the clos - ing hymn

Cl. *f* would sing. Ah ah

Vc. *f* would sing. Ah ah

Hp. *f*

3/4 3/4 3/4 3/4

B ♩ = 78 Amorous, warm.

15

S. *mp* *mf* *f* (sighing)
fam-ilies would go. Now in the choir that sang in E - ven-song was the most

Bar. *mp* *mf* *f*
go Hand

Cl. To Cl. *mp* *mp* *mf*

Vc. To Vc. *mp* *mf* *f*

Hp.

24

S. *mf*
hand - some of lads! His sing - ing was sweet to the ears as

Bar. *mf*
some!

Cl. *mf*

Vc.

Hp.

30

S. *f* *ff*
well. His voice peeled out lou - der than the church bells!

Bar. *f* *ff*
His voice peeled out lou - der than the church bells!

Cl. *f* *ff*

Vc. *mf* *ff*

Hp. *ff*

36

C Mysterious

S. Each note rang clear and true.

Bar. Each note rang clear and true. *p* Ear - ly one eve - ning some-thing

Cl.

Vc. *p*

Hp. *p*

$D\flat C\sharp B\flat / E\flat F\sharp G\sharp A\sharp$
Bisb.

42 *mp* *p* *mp*

Bar. moved soft - ly in the twigh - light . The waves part - ed with - out a sound,

Cl.

Vc. *p*

Hp. *mp* *p*

47 *p* *mp* *mf*

Bar. and from deep with - in some crea - ture rose.

Cl.

Vc. (trem.) *p* *mf*

Hp. *pp* *p* *mf* *f*

51 *f* *mf* *f* *mp*

Bar. It was both a sea crea - ture and a

Cl. *mf* *f* *mp*

Vc. *f*

Hp. *mp* *mf*

55

Bar. she crea ture. It was a mer - maid and her

Cl. *mf* *f*

Vc.

Hp. *f* 6

C♯, E♭ A♯

D Liltng, playful. ♩ = 48.

58

S. Mor - ver-en sat up -

Bar. name was Mor - ver - en. *mp*

Cl. *mp*

Vc. *p*

Hp. *p* 6 *mp*

B♯ 8va

61

S. on a rock and looked at her self in the qui - et wat - er.

Bar.

Cl. *mp*

Vc. *mp* *p*

Hp. (8)

65

S.

Bar.

Group A

Group B

Rain Stick

Cl.

Vc.

Hp.

LEAD WORKSHEET 3.
CLAP/ PLAY ALONG WITH
CHILDREN, SUPPORTING
EITHER GROUP AS REQUIRED.

A.
B.
mp

Tip rainstick. -----> *sim.*

WORK SHEET 3. CLAPPING
mp

WORK SHEET 3.
CABASAS/MARACAS/SHAKERS
mp

WORK SHEET 3. RAINSTICK.
p
mf
mp
mf



73

S.

Bar.

Group A

Group B

Rain Stick

Cl.

Vc.

Hp.

mp *mf*

She combed all the lit - tle crabs_ and sea - shells from_ her long

mp

78 *mp*

S. *hair.*

Bar. *mf*

Group A *mf*

Group B *mf*

Rain Stick

Cl. *mp* *< mf >* *mp* *< mf*

Vc.

Hp. *mf*

83

S.

Bar.

Group A

Group B

Rain Stick

Cl. *mp* *mf*

Vc.

Hp. *mp*

87

S. She lis - tened to the murm - ur of the waves and

Bar.

Group A

Group B

Rain Stick

Cl.

mp *p*

Vc.

p

Hp.

p



91 *mf* *mp* *mf*

S. wind and on the wind was Ma - thew's sing - ing.

Bar.

Group A

Group B

Rain Stick

Cl.

Vc.

mp

Hp.

mp *mf*

95

S.

Bar.

Group A

Group B

Rain Stick

Cl.

Vc.

Hp.

SUPPORT CHILDREN TO MAKE SEA SOUNDS WITH THEIR VOICES TO THE GIVEN RHYTHMIC PATTERN.

MAKE SEA SOUNDS WITH YOUR VOICE TO THE RHYTHM. e.g. Ssshhhhhhhhhh.....

MAKE SEA SOUNDS WITH YOUR VOICE TO THE RHYTHM. e.g. Ssshhhhhhhhhh.....

THE RAINSTICK PLAYER CAN MAKE SEA SOUNDS WITH THEIR VOICE WHILST PLAYING IF THEY CHOOSE. e.g. Ssshhhhhhhhhh

99 rall.

Bar.

Group A

Group B

Rain Stick

Cl.

Vc.

Hp.

To Voice

To Voice

poco a poco dim.

$\text{♩} = 44$

♩ = ♪ **E** From afar, mysterious. ♩ = 66
103

Bar. *mp*
Twas ear - ly I walked on a mid - sum - mer

Vc. *fp* I, II *fp* II, III *fp*

Harp *(pp)*

108
Bar. *mp*
eve - ning the sea from the cliff - tops was spark - ling and

Vc. *fp* *fp* *fp* *fp* III, IV *fp* *fp*

Harp *mp*

112

S. *What breeze is there that blows such a song? Mor-ver-en won-dered while the*

Bar. *gay*

Cl. *p mf*

Vc. *fp mp pp*

Harp *p mp*



F ♩ = 76 A little more present.

117

S. *sun dis - a peared. Thenext eve-ning she swam*

Bar.

Cl. *To D. Rec. pp*

Vc. *mp pp*

Harp *G♭ mp pp G♯ mp*

122

S. *mf* *mp*
clos-er_ tashore, all the bett-er to hear.

Bar. *p*
The birds are a

Children

Rain Stick

WORKSHEET 3
IMPROVISATION: WATER GLASSES,
WINDCHIMES, RAINSTICK

dynamic range *pp* to *mp* throughout

LEAD WORKSHEET 3,
IMPROVISATION: WATER GLASSES,
WINDCHIMES, RAINSTICK

dynamic range *pp* to *mp* throughout

Vc. *fp* *mp*

Harp *mf* *mp*

126 *p*

S. What bird sings

Bar. *mp*
sing - ing the wood_ land a ring - ing, twas ear - ly in_ the

Children

Cl.

Vc. *fp* *fp* *mp* *fp*

Harp *mp* *mf* *mp*
mp *mf* *mp*

130

S. *mp* *p*
so sweet?

Bar. *f*
eve - ning at fa - ding of day. I will play on my

Children

Cl.

Vc. *fp* *mp* *fp*

Harp *mp* *p*



134

S. *mf* *mp* *p*
What reed pipes such mu - sic?

Bar. *f*
pipes I will sing thee my lay, It is ear - ly in the eve - ning at

Children

Cl.

Vc. *mp* *fp* *mp* *fp*

Harp *mp* *mf*

139

S. *pp*

Bar. *p* *pp*
fa - ding of day.

Children

Cl. (to descant recorder)

Cl.

Vc. *fp* *mfp* *mfp* *pp*

Harp

3 *pp*

4. Old King Llyr.

♩ = 84 Lively, youthful.

f *mf*

S. Mor-ver-en must know more a - bout the sing - - ing. So she dived down be

Bar. *mf* So she dived down be

Vc. *f* *mf*

11

S. neath the waves down, down to the dark sea cave where she

Bar. neath the waves down, down to the dark sea cave where she

Vc.

17 *rall.*

S. lived with her fa - ther, King Llyr.

Bar. lived with her fa - ther, King Llyr.

Vc. to sul pont.

A ♩ = 72 Ancient, stately

23 *mp* *mf* *mp*

S. Llyr was so old_ he looked to be made of drift wood. His hair floa_

WORKSHEET 4
DESCANT RECORDERS

Children *mp*

WORKSHEET 4
PLAY THE LINE MOST IN NEED OF SUPPORT

D. Rec *mp*

(trem.) at the point
sul pont.

Vc. *mp*

33 *mf* *mp* *mf* *mp*

S. _ ted out_ tan - gled and green_ like sea weed.

Bar. *mf*

To

Children

D. Rec To Cl.

Vc. (pont.)-----> normale.

Harp D: C# B: E: F# G A

mp *mf*

41 **B** ♩ = 84 - A little more animated

S. 

Bar. 

Cl.  Clarinet in Bb

Vc. 

Harp 

46 

Bar. 

Children 

Cl. 

Vc. 

Harp 

B \sharp B \flat C \sharp

52

S. *ic*

Bar. *ff* *Nay! Nay! Nay!*

Children

Cl. *f* *6* *6* *3*

Vc. *ff* *3* *3* *3*

Harp *ff* *3* *3* *3* *G#/A#* *8va*

55

S. *rall.*

Bar. *Peo - ple of the sea do not walk in the land of*

Children

Cl. *tr* *(b) (e) (z)* *f* *5*

Vc. *f* *6* *6*

Harp *f* *6* *6*

58 *mf* *f*

S. Then sure - ly I will die from wan - ting down

Bar. men!

Children

Cl. *mf*

Vc. *mf* 3 3 3

Harp *mf* 7 *f*



61 *mp* $\text{♩} = 72$

S. here.

Bar. (sighing) *mf* *f* suddenly tender *mp* *p*

Oh go then, but go with care. Go qui - et - ly and make sure

Children

Cl. *mp* *mf* *f* To D. Rec. 3

Vc. *mp* *f* *mp* *p*

Harp

65

S.

Bar.

none can see you... Re turn by high tide... or you may not re - turn at all...

Children

Cl.

Vc.

(b) *mp* *p*

Harp

To Descant Recorder.

C Ancient, Stately

71 *mp* *mf* *mp*

S.

Llyr_ gave her_ a beau - ti - ful dress en crus - ted with pearls and sea_ jade. It cov - ered her

Bar.

Children

mp

WORKSHEET 4
DESCANT RECORDERS

LEAD WORKSHEET 4:
PLAY THE LINE MOST IN NEED OF SUPPORT

Descant Recorder

D. Rec.

mp

Vc.

mf

Harp

p *mp* *p* *mp* *sim.*

A₄

80

S. *mf* *mp*

tail_ and so_ dis-guised, she left for the land_ of men.

Bar.

Children

D. Rec.

Vc.

Harp

To Cl.

5. Slippery Scales and Fish Tails.

$\text{♩} = 90$ Playful.

S.

Bar.

mf *f* *mf*

Slipp - er - y scales and fish tails are not

Cl. Clarinet in B \flat

pizz. *f*

D \sharp C \sharp B \flat / E \sharp F \sharp G \sharp A \sharp

Harp

mf

10

S.

Bar.

mf *f* *f*

It was hard to get up the path to the church.

made for walk-ing. But get there she did!

Cl.

Vc.

mf *f*

Harp

f

WORKSHEET 5. SING

VC AND CL SING. CHOOSE TREBLE OR BASS LINE ACCORDINGLY

6

S. Mor-ver-en, but she saw them and Math-ew too. He was hand-some as an an - gel And he sang

Bar. ah ah ah

Children ah ah ah

Cl. ah ah ah

Vc. ah ah ah

Harp mf f

11 *ff*

S. like a harp from hea - ven

Bar. *ff*

Children

Cl.

Vc.

Harp *ff*

15 **A**

S.

Bar. *mf*

A - rise, A - rise go and get your love po - sies, The

Children

Cl.

Vc.

Harp *mf*

18

S. 

Bar. 
fair - est_of flo - wers in gar - den that grows, Go ga - ther me lil - ies, car

Children 

Cl. 

Vc. 

Harp 
6 6 6 6 6 6

21

S. 

Bar. 
na - tions and_ ro - ses, I'll wear them with_thoughts of the mai - den I choose. I

Children 

Cl. 

Vc. 

Harp 
6 6 6 6 6 6

24

S. *f*

Bar. stand at ³ thy door pre - tty love full of care, *mf* O'

Children

Cl.

Vc.

Harp

26

S.

Bar. why should I lan - guish so long *mp* in des-pair. *p*

Children

Cl.

Vc. arco *p* *pp*

Harp

28

p *mp*

S. Mor - ver - en ling - - gered lon - - ger - than she should_

Bar.

Children

Cl. *p*

Vc. *p*

Harp

32

B Hushed

S. but each re-frain was lov_ li_ er than the one be - fore_

Bar.

Children *p*

Cl. *mp*

Vc. *mp*

Harp

SING ALONG HERE TO SUPPORT CHILDREN IF NECESSARY

p

37

S. *mp* 3 *p* 5 6 3
 Mor-ver-en sighed sof-ter than the whis-per of a wave

Bar.

Children why, O why, should I ba-nished be from thee? O why should I see my own

Cl. *pp* *p* 3 5

Vc.

Hp. why, O why, should I ba-nished be from thee? O why should I see my own

40

S.

Bar. *mp* 3
 It was en-ough for Ma-thew to hear

Children cho-sen no more? O why look your par-ents so slight-ing on me? It is

Cl. *pp*

Vc. *p* 3

Hp. cho-sen no more? O why look your pa-rents so slight-ing on me? It is

43

Bar. 

Children 
all all for the rough rag - ged gar - ments I wear, But

Cl. 

Vc. 
mp

Hp. 
all all for the rough rag - ged gar - ments I wear, But
mp 6

45

Bar. 
He looked to the back of the church

Children 
dress me in flow - ers, I'm gay as a king, I'm

Cl. 

Vc. 
mp *mf*

Hp. 
dress me with flow - ers, I'm gay as a king, I'm
mp *mf* *p* 6

47 C

Bar. *f* and saw the mer - maid

Children *pp* glad as a bird, when my car - ol I sing.

Cl. *tr* *slower*

Vc. *p* *pp* *p*

Hp. *p* *pp* *p*

6 6 6 6 6

51 *pp*

Bar. He was struck si - lent by his love

Cl. 10 10 10 10

Vc.

Hp.

55

S. *p*

Bar. *pp* of her.

Cl. 10 10 10

Vc. *pp*

Hp.

7. Down to the Water's Edge.

1 ♩ = 72 Flighty

S.

Cl.

Vc.

Hp.

3

S. Mor - ver - en was frigh - tened! For

Cl.

Vc.

Hp.

5

S. none must look at her. She turned in haste for the

Cl.

Vc.

Hp.

7 A

S. *door*

Bar.

Cl. *ff* *Stop!* *Wait!* *Stay!—*

Vc. *ff*

Hp. *ff* *A \flat* *B \flat*

10

S. *mf* *I can-not stay— I am a sea*

Bar. *mf* *Who ev-er ye may be do not leave* *mp*

Cl. *mf* *mp* *mf*

Vc. *mf* *mp* *mf*

Hp. *mf*

6

14 *mf* *p*

S. crea - ture and I must go back to where I be - long.

Bar.

Cl.

Vc.

Hp.

6 5 *p*

B ♩=60 Calmer *mp*

19 Ma - thew picked up Mor - ver -

Bar.

Cl.

Vc.

Hp.

3 *p* $D_4 C_4 B_3 / E_4 F_4 G_4 A_4$ 6 6

24

S. en. She threw her arms a-round his

Bar.

Cl.

Vc.

Hp. Eb

27

S. neck.

Bar. *mf* He hurried down the path with

Cl.

Vc. *mp*

Hp. *p* *mp* Eb

31 *mf*

S. Down to the wat - - - ters'_

Bar. her. Down to the wat - - - ters'_

Cl.

Vc. *mf*

Hp. *mf*

accel.

34 *mp*

S. edge. *mp*

Bar. edge. *mp*

Cl.

Vc. *mp* *p*

Hp. *mp* *p* *mp*

36 **C** ♩ = 84 Lively. *mf*

S. The tide was go - ing

Bar.

Cl.

Vc.

Hp. *mf*

B \sharp F \flat B \flat

6 3 6 3 6 3 6 6 6

39 *mf*

S. out. They plunged a -

Bar. Great rocks thrust up from the dark wa - ters.

Cl.

Vc. *mf*

Hp. *mf*

6 6 6 6 6

44

S. head in-to the rol - - - ling oc - ean.

Bar.

Cl.

Vc.

Hp.

6

6

6

6

6

6

Eq

49

S.

Bar. *mp* Push - ing on un - til the

Cl.

Vc. *mp*

Hp. *mp*

6

6

6

6

6

54

S. 

Bar. 
mf *f*

Cl. 
pp

Vc. 
mf *f*

Hp. 
mf *f* gliss.

58

S. 
mp
 Ne - ver

Bar. 
mp
 closed. Ne - ver

Cl. 
f *mp* playful

Vc. 
pizz. *sim.*

Hp. 
 gliss. Bisb. *mp*

64

S. were they seen a - gain. They had gone to live in the

Bar. were they seen a - gain. They had gone to live in the

Cl.

Vc.

Hp.

69

S. *mf* blue green world of Llyr.

Bar. *mf* blue green world of Llyr.

Group A

Group B

Cl. *mf* *mp* *mf* arco

Vc. *mf* *mp* *mf*

Hp. *mf* C₄

74

S. *mp*
Land_ of

Bar.

Group A *mp*
Land_ of

Group B

Cl. *mp*

Vc. *mp*

Hp. *mp*

79

S. *mf*
Llyr... Our king-dom lies un - der the wat - ers in a blue

Bar. *mp*
Land_ of Llyr...

Group A *mf*
Llyr... Our king-dom lies un - der the wat - ers in a blue

Group B *mp*
Land_ of Llyr...

Cl. *mf*

Vc. *mf*

Hp. *mf*

87

S. *mp*
green— world. Land. of Llyr

Bar. *mp*
Land. of Llyr—

Group A *mp*
green— world. Land. of Llyr

Group B *mp*
Land. of Llyr—

Cl. *mf*

Vc. *mf*

Hp.

95

S. *f*
Land. of Llyr—

Bar. *f*
Land. of Llyr—

Group A *f*
Land. of Llyr—

Group B *f*
Land. of Llyr—

Cl. *f*

Vc. *f* *attaca*

Hp. *f*

8. Beneath the Waves.

1 ♩ = 62 Dreamy.

S.

Bar.

Children

Cl.

Vc.

Hp.

5

S.

Bar.

Children

Cl.

Vc.

Hp.

Reverend the Waves

9

A

S.

peo - ple of Zenn - or still heard Math - ew. *f*

Bar.

for he

Children

What shape do waves make? Can you make that shape in music?
Use these pitches to make your sea picture.
Dynamic range *pp* to *mf* throughout.

Cl.

What shape do waves make? Can you make that shape in music?
Use these pitches to make your sea picture.
Dynamic range *pp* to *mf* throughout.

Vc.

mf
What shape do waves make? Can you make that shape in music?
Use these pitches to make your sea picture.
Dynamic range *pp* to *mf* throughout.

Hp.



13

S.

Bar.

sang to Mor - ver - en, Love songs and lull - a - bys. A *mf*

Children

Cl.

Vc.

f *mf*

Hp.

21

26 *mf*
S. Ow_ Ar - luth mar jen-tyl, dhym pre-na a wreth, Pan
Bar. nas-weth y'n pan, Ha dhy-mmo-vy car-es wyr ty__ a vyth.
Cl. *p* *mf*
Vc.
Hp.

What shape do waves make? Can you make that shape in music?
Use these pitches to make your sea picture.

31 **B** *mp*
S. dha-sson dy_guth pup kel-ly a__wyth, Un er-ow a dyr yn-ter hy-ly ha treth, Ha dhy-mmo-vy car-er gwyr ty__ a
Bar.
Cl. *mp*
Vc. *mp*
Hp.

37

S. *vyth.* *mf* *mp* *mf*

Bar. Math ew's voice rose up soft and high if day was to be fair, and deep and low if Lylr. was to

Children.

Cl.

Vc. *mf* *mp* *mf*

C

42

S. *mf*

Bar. from his song the fish-er-men knew when it was safe to make the wa - ter boil.

Children.

Cl.

Vc.

47

S. *mp*

Bar. put to sea, and when it was wise to an - chor safe at home. Ha pan vo gor-fenn-ys an Home. Ha pan vo gor-fenn-ys an

Children

Cl.

Vc.

Hp.

53

S.

The Mermaid of Zennor

Education Pack



Learning resources to accompany the score.



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THESES SECTION 1

JOHN,

Ph.D.

2013

10 scales,

1 CD ALBUM, 1 DVD,

1 CD

Contents.

1. Introduction.
2. Instrumentation Guidelines.
3. Linking to the Curriculum.
4. Worksheets.
5. About the myth.
6. Complete story by Shirley Climo.
7. Libretto.
8. Acknowledgements.

1. About the Piece

The Mermaid of Zennor is an interactive chamber opera designed for performance in Primary Schools. There are several opportunities for participation throughout the piece, each of which is supported by a worksheet suitable for use in education.

Generally speaking the piece is aimed at 7-9 year olds, and each activity worksheet relates to requirements of the Key Stage 2 music curriculum. However, many of the activities are suitable for a broader age range. In this piece the objective of participating is not to push children to the limits of their musical ability, but to create an environment where simple, meaningful and satisfying contributions can be made, free from fear of failure.

The piece is designed to require no costumes, props, sets or choreography, but there are endless possibilities to build these aspects into the production if you so choose.

When embarking on a performance of *The Mermaid of Zennor* the ideal scenario would be to work towards it over a number of days. The opera ensemble would preferably visit at least twice; in the first instance to introduce the project, their instruments and to workshop some of the material. The second visit would involve an intensive day of rehearsals, and conclude with a performance. The Education Pack is designed to enable schools to make some preparations independently of the ensemble, allowing a more flexible, individual and economical route towards achieving a performance.

Introduction from the Composer.

The Mermaid of Zennor is one of many folk tales I cherished as a child growing up in Cornwall. As I got older, the memories of these stories cemented my deep love of the County; fusing together history, landscape and imagination in a deeply personal way.

As young woman, when the world was too much, I would always set out for Zennor. I had a secret place up on the cliffs upon which I sat, looking out to sea until my woes, joys and dreams washed out with the tide.

I have imagined this chamber opera in many different forms over several years. It has got off to many false starts before becoming the score it is today. The breakthrough came when I realised this should be a piece for children, and for my inner child. When this was clear the piece wrote itself; a joyous and uninhibited outpouring which I found both surprising and liberating.

I hope you enjoy it.

Suzanne Parry-John

2. Instrumentation Guidelines.

The Mermaid of Zennor is performed by a core professional ensemble consisting of the following:

Soprano - playing Morveren

Baritone - playing Mathew and King Llyr

Clarinet in B flat doubling descant recorder and voice

Cello doubling voice

Harp doubling voice

Throughout the piece the ensemble are called upon to engage with the children. In every instance there is an interactive task, at least one ensemble member will be directly supporting the activity.

As for the instruments required for the children's participation, there is certainly a '*more the merrier*' spirit to this score! That said, children should be mindful to retain an awareness of balance, context and purpose.

Below is a minimum requirement to perform the score. Additions can be made as desired.

Small choir

(all children should be encouraged to sing)

Descant recorder ensemble

(at least two players, preferably many more)

Set of Water glasses tuned approximately to B_b C D E F G

Rain stick

Wind chimes

Assorted unpitched percussion as available eg:

Shakers

Cabasas

Drums

Tambourines

Cymbals

Woodblocks

Castanets

Thunder sheet.

Assorted pitched percussion as available eg:

Chime bars

Xylophones

Glockenspiels

'Found' and 'home made' instruments are welcomed, as is imaginative use of the voice.

3. Linking to the Curriculum

The Mermaid of Zennor was composed with a particular age group in mind, but it was not a conscious priority to create the work within the remit of any particular curriculum. That said, given all of the interactive elements do indeed relate to the requirements of Key Stage 2 it seemed practical to make this implicit.

At the top of each worksheet is a box summarising how each task refers to the curriculum. For the sake of brevity the boxes focus in on the areas to which the skill most strongly relates, however in many cases the potential learning outcomes are much broader than specified.

The information below is an abridgement of the Music Key Stage 2 criteria, as set out on the National Curriculum website.

Music key stage 2

Teaching should ensure that 'listening, and applying knowledge and understanding', are developed through the interrelated skills of 'performing', 'composing' and 'appraising'.

Explanatory text

During key stage 2 pupils sing songs and play instruments with increasing confidence, skill, expression and awareness of their own contribution to a group or class performance. They improvise, and develop their own musical compositions, in response to a variety of different stimuli with increasing personal involvement, independence and creativity. They explore their thoughts and feelings through responding physically, intellectually and emotionally to a variety of music from different times and cultures.

Knowledge, skills and understanding

Controlling sounds through singing and playing - performing skills

1. Pupils should be taught how to:

1. sing songs, in unison and two parts, with clear diction, control of pitch, a sense of phrase and musical expression
2. play tuned and untuned instruments with control and rhythmic accuracy
3. practise, rehearse and present performances with an awareness of the audience.

Creating and developing musical ideas - composing skills

2. Pupils should be taught how to:

1. improvise, developing rhythmic and melodic material when performing
2. explore, choose, combine and organise musical ideas within musical structures.

Responding and reviewing - appraising skills

3. Pupils should be taught how to:

1. analyse and compare sounds
2. explore and explain their own ideas and feelings about music using movement, dance, expressive language and musical vocabulary
3. improve their own and others' work in relation to its intended effect.

Listening, and applying knowledge and understanding

4. Pupils should be taught:

1. to listen with attention to detail and to internalise and recall sounds with increasing aural memory
2. how the combined musical elements of pitch, duration, dynamics, tempo, timbre, texture and silence can be organised within musical structures [for example, ostinato] and used to communicate different moods and effects
3. how music is produced in different ways [for example, through the use of different resources, including ICT] and described through relevant established and invented notations
4. how time and place can influence the way music is created, performed and heard [for example, the effect of occasion and venue].

Breadth of study

5. During the key stage, pupils should be taught the Knowledge, skills and understanding through:

1. a range of musical activities that integrate performing, composing and appraising
2. responding to a range of musical and non-musical starting points
3. working on their own, in groups of different sizes and as a class
4. using ICT to capture, change and combine sounds
5. a range of live and recorded music from different times and cultures [for example, from the British Isles, from classical, folk and popular genres, by well-known composers and performers].

4. Worksheets

Use the following worksheets to prepare and rehearse the children. When the ensemble is present they will work with them to integrate their work into the piece and build towards a performance.

1. *Welcome to Zennor*

Singing in two parts. (page 5) *

2. *A Wavy Road*

Improvisation for unpitched percussion. (page 8)

3. *Across the water*

Improvisation for water glasses, rain stick and wind chimes. (page 20)

4. *Morveren the Mermaid*

Rhythms for clapping, voice and percussion in 3 parts.

4. *Old King Llyr*

Recorder music in two parts. (page 24)

5. *Zennor Church*

Singing with the ensemble. (page 31)

6. *Midsummer Carol*

Hymn singing within a complex musical landscape. (page 35)

7. *Land of Llyr*

Singing in two parts (reprise of Welcome to Zennor). (page 48)

8. *Beneath the Waves*

Improvisation for pitched instruments. (page 51)

* Page numbers indicate the corresponding page in the score.

1. Performing Skills:

1.1 Singing in two parts

1.2 Practice, rehearse and present performances with an awareness of the audience.

4. Listening, and applying knowledge and understanding:

4.1. listening with attention to detail and internalising and recalling sounds.

WORK SHEET 1

'Welcome to Zennor'

A choir that sings in an opera is called **THE CHORUS**. In The Mermaid of Zennor we want your class to be our Chorus. Your first job will be to join in at the end of the song called 'Welcome to Zennor'.

To be prepared you will need to practice singing these melodies together.

Some of them sound very similar, but they are all different. Can you spot the difference?



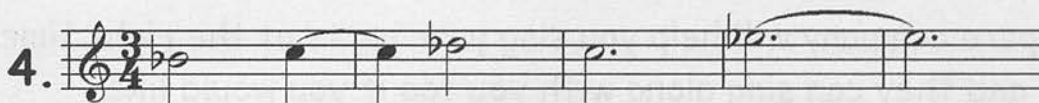
Wel - come to Zen - nor



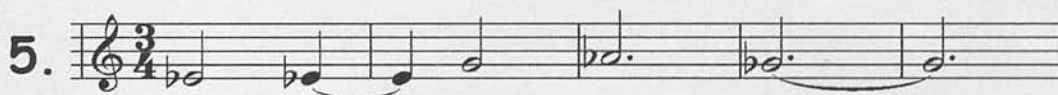
Our vil - liage lies up - on the wind - ward coast of Corn - wall.



Wel - come to Zen - nor



Wel - come to Zen - nor



Wel - come to Zen - nor

Now you can sing the melodies, we can put them all together. Divide into two groups and practice the music over the page.

Wel-come to Zen-nor Our vil - liage lies up - on the

Wel-come to Zen- nor

wind - ward coast of Corn - wall.

Wel-come to Zen- nor

Wel-come to Zen - nor Wel - come to Zen - nor.

Wel - come to Zen - nor

Now you are ready to be **The Chorus** in the opera!

The opera company will help you sing your parts at the right time,
and they can sing along with you too if you would like.

1. Performing Skills:

1.1 Play untuned instruments with control.

1.3 Practice, rehearse and present performances with an awareness of the audience.

2. Composing Skills:

2.1. Improvise 2b. Explore, choose, combine and organise musical ideas within musical structures.

4. Listening, and applying knowledge and understanding:

4.1. listening with attention to detail and internalising and recalling sounds.

5. Breadth of Study

5.1. responding to non musical starting points. 5.2 Working in groups.

WORK SHEET 2

A Wavy Road

At the beginning of an opera, like most stories, it is a good idea to set the scene. So far the **barritone** has done this by describing Zennor:

'Welcome to Zennor, our village lies upon the windward coast of Cornwall. The houses cling to the hillside as if hung there by the wind. Waves still lick the ledges in the coves, and a few fishermen still set out to sea in their boats.'

In *A Wavy Road* the **soprano** and **barritone** tell us more about Zennor:

In times past, the sea was both the beginning and the end for the folk of Zennor. It gave them fish for food and fish for sale and made a wavy road to row from town to town. Hours were reckoned not by clocks but by the ebb and flow of the tide. The sea took from them, too; Wild sudden storms would rise. Then fish and fisherman alike would be lost to an angry sea.

Your next job is to be in the **ensemble**..... but you need to write the music first!

Can you compose and perform a **seascape** to go with those words? You can use any unpitched percussion instruments, but here are some ideas:

Shakers

Rain Stick

Wind Chimes

Tambourine

Drums

Voice

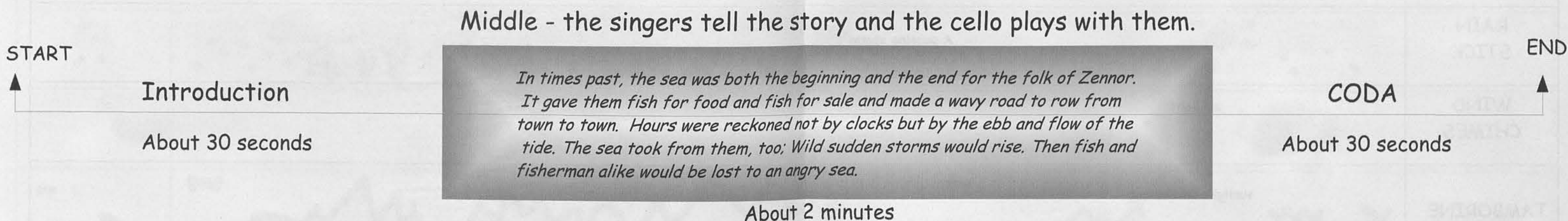
Cymbals

Cabasa

When you perform with the opera company, the **harpist** and **clarinettist** will join in with your **SOUNDSCAPE** too. If you have any musical ideas for their instruments they would hear to them!

STRUCTURE












Below is a timeline of *A Wavy Road*. It tells you the length and musical shape of the piece:



GRAPHIC SCORE

Now you know the timeline, you can start to plan your piece. To help you remember all your ideas, you could make a **GRAPHIC SCORE**. Making a graphic score is like drawing a map of the music with pictures and symbols.

Turn the page for an example of what it might look like.

INSTRUMENT	START  3 MINUTES END
SINGERS	<i>In times past, the sea was both the beginning and the end for the folk of Zennor. Then fish and fisherman alike would be lost to an angry sea.</i>
CELLO	 seagull sounds etc...
CLARINET	 seagull sounds
HARP	 waves rainy
CABASA	 waves hitting sand getting louder getting softer
VOICES	 wind whistling
SHAKERS	 getting stormy!
CYMBAL	 waves crashing
RAIN STICK	 A passing storm
WIND CHIMES	 sunlight
TAMBORINE	 sunlight on the sea waves crashing

Next, use the blank template provided to make your own graphic score. Have fun!

[illegible]

1. Performing Skills:

1.2 Play untuned instruments with control and rhythmic accuracy.

1.3 Practice, rehearse and present performances with an awareness of the audience.

4. Listening, and applying knowledge and understanding:

4.1. listening with attention to detail and internalising and recalling sounds.

WORK SHEET 3

Morveren the Mermaid

Your next challenge is to practice your skills with **Rhythms**.

The music you are learning is in 3 parts, so you will need to divide into 3 groups.

Part 1. Group A will be clapping your hands and using your voices



Part 2. Group B play Cabasas, Maracas or shakers and also use your voices.



Part 3. A soloist playing the Rainstick, and using your voice too.



The first section of music you need to learn is written below.

You play this twice. The ensemble will practice with you and tell you when to start and stop. It looks quite difficult, but it's easy if you follow these tips:

Group A and B - While your playing or clapping, just say the words written below the notes to help you remember the rhythm. Say them out loud to practice, then **IN YOUR HEAD** for the performance!

Rainstick Soloist - Count 1,2,3,4 in time with music. Tip your rainstick every 4 beats. Count out loud to practice but **IN YOUR HEAD** for the performance!

$\text{♩} = 48.$

48

Group A	Group B	Rainstick

5

Group A	Group B	Rainstick

Well done with that challenge!

The next section of music you need to learn is written below.

Just like before, the ensemble will practice with you and tell you when to start and stop.

In the story, Morveren is listening to the waves out at sea. **Can you think of some sea sounds you can make just using your voice???** In the music below, you'll see a Sshhhhhh sound written as an example, but you can use your imagination and pick your own sound.

Once you have thought of a sea sound, its time to practice making it to the rhythms written in the music.

Group A: Just use your voices this time. No clapping please.

Group B: Just use your voices this time. Put your instruments down please.

Rainstick soloist: Play your rainstick just like before, but make your sea sounds too!

♩. = 48

2.

2.

rall..

2.

2.

♩. = 44

A

SShhhhhhh.....

SShhhhhhh.....

SShhhhhhh.....

SShhhhhhh.....

B

3.

3.

3.

3.

SShhhhhhh.....

SShhhhhhh.....

SShhhhhhh.....

SShhhhhhh.....

R.S

1.

1.

1.

1.

SShhhhhhhhhhh.....

SShhhhhhhhhhh.....

SShhhhhhhhhhh.....

SShhhhhhhhhhh.....

Remember, your teachers and the ensemble will practice the music with you. Just like before, it may look tricky, but all you have to do is listen for the beat, and take turns to come in with your sea sounds.....

1.... 2 3....

When you start getting good at this, it's time to make it perfect by adding two final touches.

1. Start your sounds at a medium volume and then get quieter and quieter until you can barely be heard. In music, gradually getting quieter is called a *diminuendo*.

2. Where you see the word *rall*, Gradually slow your counting down, so the music slows down. In music this is called a *rallentando*. The harpist will be playing along with you to help!

1. Performing Skills:

1a. Singing in two parts

1c. Practice, rehearse and present performances with an awareness of the audience.

4. Listening, and applying knowledge and understanding:

4a. listening with attention to detail and internalising and recalling sounds.

WORK SHEET 4

Across the Water

When Morveren hears Mathew's beautiful singing across the water it is a very special moment in the opera. To make the music sound more magical, the ensemble need a small group of volunteers to join them.

Can you make water sing?

You will need:

6 wine glasses

1 jug of water

1 helpful grown up.

A table to work at.

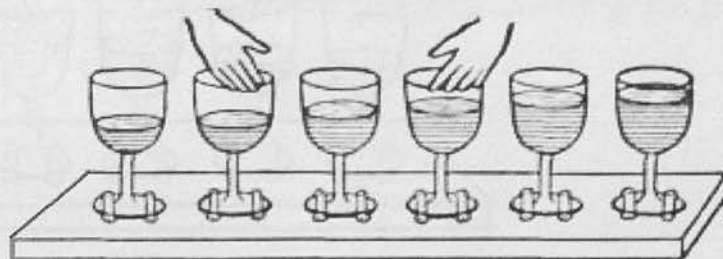
Instructions:

1. hold an empty wine glass on at the base of the stem with one hand.
2. Wet a finger on your other hand with some water.
3. Lightly rub your wet finger along the rim of the glass.
4. As you rub the glass, you will hear the "singing" sound. This may take lots of practice, but keep trying! If you have trouble, it might help to wet your finger again, or to press more firmly or softly.
5. Once you have got the hang of it, the next task is to tune the glasses to make 6 different pitches. They don't have to be exactly right, but try to get them as close as you can.



Do this by filling up each glass with a different amount of water. Use another instrument like a glockenspiel to help you. It will take a bit of trial and error to get the amount of water just right.

Once you are finished, mark the water level with a marker pen, and set the glasses out in a row from low to high. Now you are ready to play!



Performance

In the opera Morveren hears Mathew singing *The Midsummer Carol* from afar. As his beautiful voice floats across the water she wonders '*What bird sings so sweet? What reed pipes such music?*' It seems so magical to her because she is a Mermaid, and has not heard human music before.

The ensemble need your group to play along with them for the last moments of *Mathew and Morveren*, to make the music more mysterious and magical.

What to do.

Work together to make a piece on your water glasses. It should last about one minute. You should use:

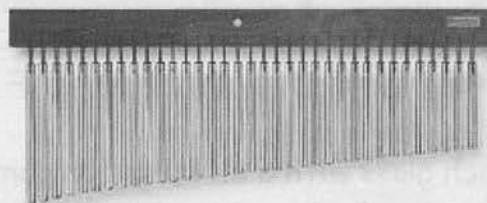
Water Glasses
Rain Stick
Wind Chimes

The music you play should be calm and gentle.

Because this is an **improvisation**, you can choose what to play and when, but work in a group, share the instruments fairly, and **LISTEN** to the music that is happening around you.

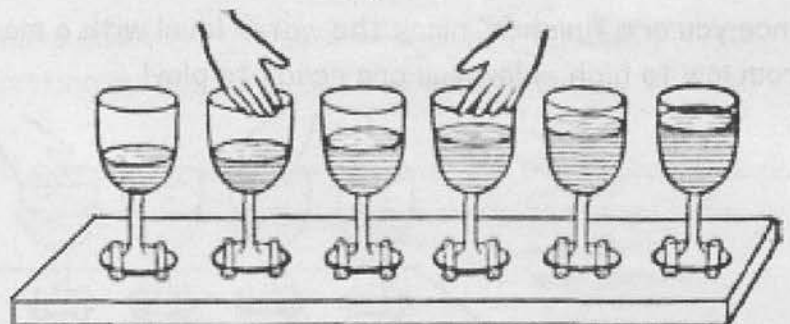
In the performance, a member of the ensemble will come to help you. They will tell you when to start and stop, and can join in with the playing if you would like.

Rain stick



Wind chimes

Water glasses



1. Performing Skills:

1.2 Play tuned instruments with control and rhythmic accuracy.

1.3 Practice, rehearse and present performances with an awareness of the audience.

Appraising Skills:

3.1 analyse and compare sounds.

4. Listening, and applying knowledge and understanding:

4.4 How time and place can influence the way music is created.

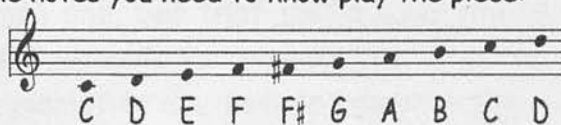
WORK SHEET 5

'Old King Llyr'

The land of Llyr is a very ancient land deep under the sea, and King Llyr is a very ancient King. So in the opera, when Morveren visits King Llyr, the composer has included some ancient instruments, which have been played for over a thousand years..... **Recorders!**

The ensemble need a recorder group to play with them. Can you learn the music below?

Divide in two groups to play both parts. If you are good at the tricky low notes you should be in group 2. These are the notes you need to know play the piece:



SECTION ONE

$\text{♩} = 72$ (quite slowly)



After SECTION ONE you take a break while the ensemble play, and when they have finished you play

SECTION TWO



1. Performing Skills:

1.1 sing songs with a sense of phrase and musical expression.

4. Listening, and applying knowledge and understanding:

4.1 Listen with attention to detail and recall sounds with increasing aural memory.

4.4 How combined musical elements can be combined to communicate different moods

WORK SHEET 6

Zennor Church

When Morveren reaches the Church she hears the choir singing. The music is beautiful, and all of the congregation are listening so carefully they don't notice the mermaid arrive. The ensemble is only small, so to make a lovely full choral sound they will need some extra singers.

It's time to be The Chorus again!

Your next task is quite a small one, but that just means you can concentrate on performing really well. Over the page is the music for you to sing. The top **stave** is for the chorus, and the bottom staves are for a pianist to use to help you practice.

Did you notice that the music has some symbols on it?

The symbols are there to help you to sing the music expressively. Here is a key showing what they mean. Try and pay attention to them when you are singing.

SYMBOL	ITALIAN TERM	ENGLISH MEANING
<i>mp</i>	<i>mezzo piano</i>	quite quiet
<i>mf</i>	<i>mezzo piano</i>	quite quiet
<i>f</i>	<i>mezzo forte</i>	quite loud
	<i>forte</i>	loud
	<i>slur</i>	smoothly
	<i>crescendo</i>	getting louder
	<i>diminuendo</i>	getting quieter

When you sing in the the performance the **baritone** and **ensemble** will be singing in harmony with you, and the **soprano** will be singing something quite different to you, so be sure to concentrate on your part.

mp

Chorus

Ah ah ah

mp

Piano

6

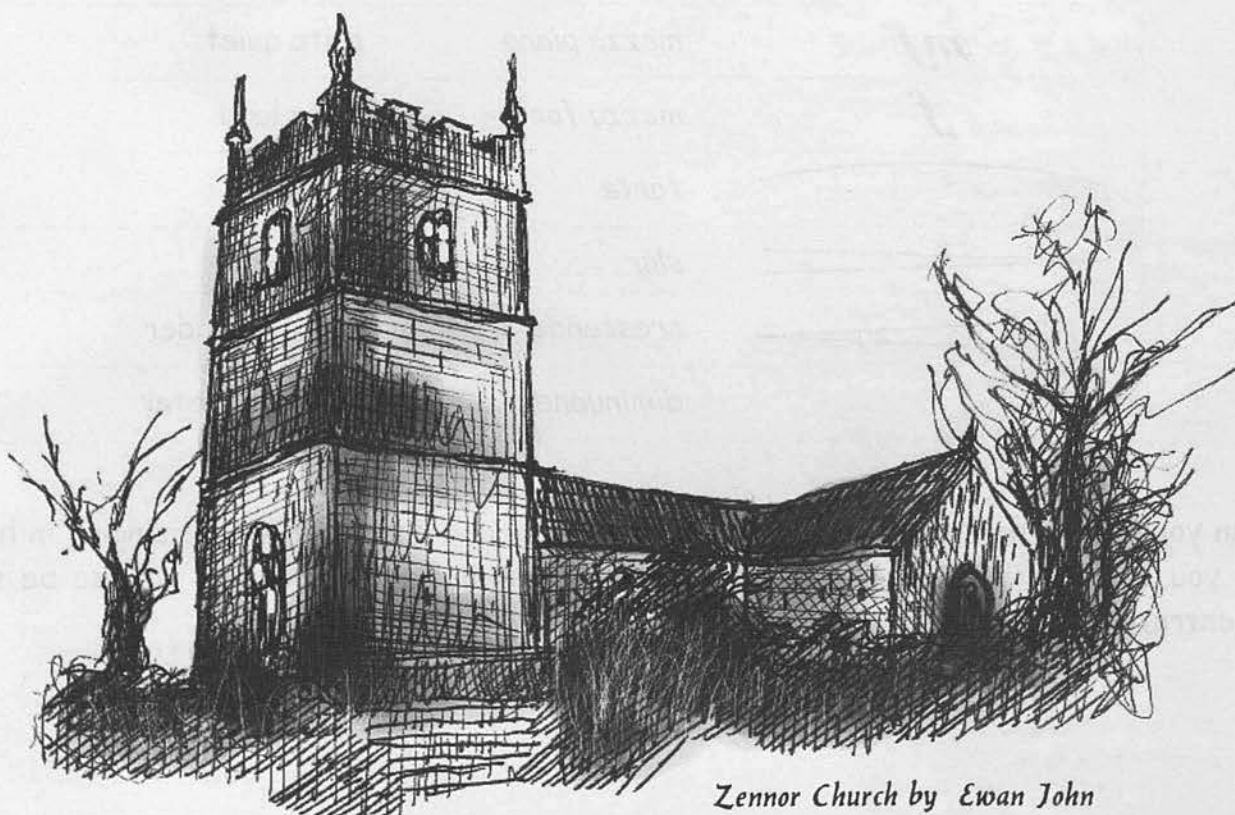
mf *mp* *mf* *f*

Chorus

ah ah ah

mf *f*

Piano



Zennor Church by Ewan John

1. Performing Skills:

1.1 sing songs in two part with a clear diction, control of pitch, phrase and musical expression.

4. Listening, and applying knowledge and understanding:

4.1 Listen with attention to detail and recall sounds with increasing aural memory.

4.2 How musical elements can be combined to communicate different effects.

4.4 How place and time can influence the way music is created.

WORK SHEET 7

The Midsummer Carol

The Midsummer Carol is a old, traditional song that comes from the South West of England. The composer has built it into the opera alongside her original music, using it as the song Mathew sings in the church choir. She chose the song for 4 reasons:

1. It is from the same part of England as the story,
2. It is an old song, and the opera is set a long time ago.
3. It is a Carol, which is the type of song people often sing in a church.
4. She likes the tune and the words.

The next section of the opera is a complicated one. There are two layers of music happening at the same time!

1. SOPRANO AND BARITONE

Morveren loves Mathew's singing so much that she sighs '*softer than a whisper of a wave*'. Hearing the sigh, Mathew looks upon Morveren for the first time and falls in love at first sight.

The clarinet and cello play lines of music to accompany the singers.

2. CHORUS

Meanwhile, the church choir is still singing The Midsummer Carol, so the chorus need to take over while Mathew and Morveren sing their layer over the top of them.

The Harpist sings along with the chorus, and plays chord which accompany the carol.

Do you think you can do it?

You will need to work the meaning of some more musical symbols to sing the music properly.

In the worksheet 5 we learned that *mp* means *quite quiet*.

Can you guess what *p* and *pp* mean?

Turn the page to learn The Midsummer Carol

The Midsummer Carol

Verse 4

Traditional. Arrangement by Suzanne Parry John

Choir *p*
O why, O why, should I ba - nished be from thee? O why should I see my own

Piano *p* 6 6 6 6 6 6

Choir 5
cho - sen no more? O why look your pa - rents so slight - ing on me? It is

Pno. 6 6 6 6 6 6

Choir 8 *mp* *mf*
all all for the rough rag-ged gar - ments I wear, But dress me in flo - wers, I'm

Pno. *mp* 6 6 6 6 6 6 *mp* *mf*

Choir 11 *mp* *pp*
gay as a king, I'm glad as a bird, when my ca - rol I sing.

Pno. 6 6 6 6 6 6 *p* 6 6 6 6 6

1. Performing Skills:

1.1 Singing in two parts.

1.2 Practice, rehearse and present performances with an awareness of the audience.

WORK SHEET 8

Land of Llyr

Mathew and Morveren have swum out to sea and down to the Land of Llyr, and the opera is coming to an end. To make her **musical structure** strong, the composer has decided to repeat some of the music from the beginning of the Opera. But she has used new words, so the story makes sense.

The last job for **The Chorus** is to sing a very similar tune to the one they sang in Worksheet 1, but to new words. The tune is almost identical, but there is one difference - can you spot it?

In worksheet 1 you sang these words:

'Welcome to Zennor, our villiage lies upon the windward coast of Cornwall. Welcome to Zennor.'

This time, your words are:

'Land of Llyr, Our kingdom lies under the waters in a blue green world. Land of Llyr.'

Group A

Land of Llyr. Our king - dom lies un - der the wa - ters

Group B

Group A

in a blue green world.

Group B

Group A

Land of Llyr Land of Llyr.

Group B

- 1. Performing Skills:**
1.1 Play tuned and untuned instruments with control.
1.3 Practice, rehearse and present performances with an awareness of the audience.
- 2. Composing Skills:**
2.1. Improvise, developing rhythmic and melodic material when performing
2.2. Explore, choose, combine and organise musical ideas within musical structures.
- 5. Breadth of Study**
5.1. responding to non musical starting points. 5.2 Working in groups.

WORK SHEET 9

Beneath the Waves

In the last movement of the opera, we learn that Morveren and Mathew live happily under the sea.

'But the people of Zennor still heard Mathew, for he sang for Morveren, love songs and lullabies..... Mathew voice rose up soft and high if the day was to be fair, and deep and low if Llyr was going to make the water boil. From his song the fishermen know when it was safe to put to sea and when it was wise to anchor safe at home.'

We also hear some singing in a foreign language. This language is Cornish, or **Kernewek**. It is the language that the Cornish people spoke for many hundreds of years, and many people still speak it today. The song Mathew and Morveren sing to each other beneath the waves is called **Whelyow an garrow**, or **The Lovers Tasks**. Below is a translation of the words they sing:

Mathew:

A pren dhym, ardlodhes, crys sendal pur gan,
Pan dhasson dyguth pup kelly a wyth ,
Ha'y wryas hep gorra an nasweth y'n pan,
Ha dhymmo-vy cares wyr ty a vyth.

Mathew:

Oh buy me my lady, a cambric shirt,
Whilst every grove rings with a Merry antine;
And stitch it without any needlework work,
And thou shall be a true lover of mine.

Morveren:

Ow Arluth mar jentyl, dyhm prena a wreth
Pan dhasson dyguth pup kelly a wyth,
Un erow a dyr ynter hyly ha treth
Ha dhymmo-vy carer wyr ty a vyth.

Morveren:

Thou must buy me an acre of land,
Whilst every grove rings with a Merry antine;
Between the salt water and the yellow sand
And thou shall be a true lover of mine.

Both:

Ha Pan vo gorfennys an whelyow yn-cowl,
Pan dhasson dyguth pup kelly a wyth,
Y'th cafaf 'vel pryas yn-dan an howl
Ha dhymmo-vy *carer wyr* ty a vyth.
[Morveren sings *cares gwyr*]

Both:

And when these works are finished and done,
Whilst every grove rings with a Merry antine;
I'll take and marry thee under the sun.
And thou shall be a true lover of mine.

Over the page you will find out how you can join in with
the very special final scene.

What shape do waves make?

Can we make that shape in music?

For the last scene we need every one to join the ensemble for an **improvisation**. You will be accompanying Mathew and Morveren as they sing to each other under the sea.

The music you make should describe the sounds, shape and rhythms of the rolling ocean waves.

For this improvisation you will need to play pitched instruments as well as unpitched percussion. Here are some ideas:

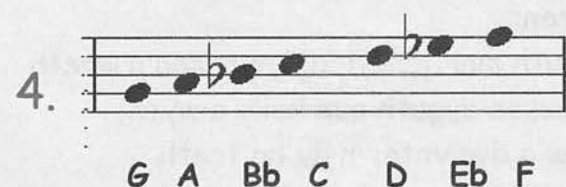
Recorder Xylophone Glockenspiel Keyboard Chime bars

PLANNING YOUR IMPROVISATION

Work in small groups to make your improvisation.

It should be about 3 minutes long.


During the 3 minutes should use notes from these scales, working through them in order from 1 to 4.




Just like in *A Wavy Road*, use the sheets overleaf to plan out a graphic score of your improvisation. On the sheets is shown when you should change from one scale to the next.

When each group has practised their improvisation, you should present them to each other. Then you can all work together with the ensemble to combine them all into one big piece!


Good luck!

Soprano	But the people of Zennor still heard Mathew.
Baritone	For he sang for Morveran, love songs and lullabies. A pren dhym, Arlodhes crys sendal pur gan, Pan dhasson dyguth pup kelly a wryth. Ha'y wryas hep gorra an nasweth Y'n pan, Ha
<div><p>(Use this scale until it's time to move on to the next one)</p></div>	

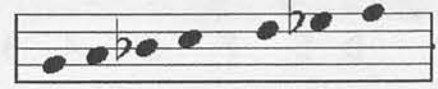


Soprano	Ow Arluth mar jenty! dhym prena a wreth, Pan dhasson dyguth pup kelly a wyth, Un erow a dyr ynter hyly ha treth, Ha dhymmo-vy carer gwyr ty a vyth.
Baritone	dhmmo-vy cares wyr ty a vyth. Mathew's voice rose up soft and high if
<div></div>	

Soprano	From his songs the fishermen knew when it was safe to put to sea, and when it was wise to anchor safe at home. Ha pan vo gorfennys an
Baritone	day was to be fair, and soft and low if Lylr was going to make the waters boil. Ha pan vo gorfennys an



D E F G A Bb C



G A Bb C D Eb F



Soprano	whelyow yn-cowl, Pan dhasson dyguth pup kelly a wyth, Y'th cafaf' vel pryas yn-dan an howl, Ha dhymmp-vy carer gwyr ty a vyth.
Baritone	whelyow yn-cowl, Pan dhasson dyguth pup kelly a wyth, Y'th cafaf' vel pryas yn-dan an howl, Ha dhymmp-vy cares wyr ty a vyth.

5. About the Myth

The Mermaid of Zennor is a traditional Cornish tale that has been passed down the generations for hundreds of years. Many still believe it to be true, because in Zennor Church there is an ancient pew. On that pew is a mysterious carving of a Mermaid, and legend has it that this is the very seat upon which Morveren sat to listen to Mathew sing. Some say the villagers of Zennor had it crafted to remind the congregation not to be tempted away by the charms of the beautiful people of the sea.



The libretto of the opera is an abridgement of a beautiful retelling of the story written by Shirley Climo. It first appeared in her book *Piskies, Spriggans and other magical beings; Tales from the Droll Teller*, New York: Thomas Y Crowell. 1980.

It is reproduced and adapted with kind permission of the author.

6. The Mermaid of Zennor

By Shirley Climo.

The village of Zennor lies upon the windward coast of Cornwall. The houses cling to the hillside as if hung there by the wind. Waves still lick the ledges in the coves, and a few fishermen still set out to sea in their boats.

In times past, the sea was both the beginning and the end for the folk of Zennor. It gave them fish for food and fish for sale, and made a wavy road to row from town to town. Hours were reckoned not by clocks but by the ebb and flow of the tide, and months and years ticked off by the herring runs. The sea took from them, too, and often wild, sudden storms would rise. Then fish and fisherman alike would be lost to an angry sea.

At the end of a good day, when the sea was calm and each boat had returned with its share of fish safely stowed in the hold, the people of Zennor would go up the path to the old church and give thanks. They would pray for a fine catch on the morrow, too. The choir would sing, and after the closing hymn the families would go.

Now, in the choir that sang at Evensong there was a most handsome lad named Mathew Trewella. Not only was Mathew handsome to the eyes, his singing was sweet to the ears as well. His voice pealed out louder than the church bells, and each note rang clear and true. It was always Mathew who sang the closing hymn.

Early one evening, when all the fishing boats bobbed at anchor, and all the fisher families were in church and all the birds at nest, and even the waves rested themselves and came quietly to shore, something moved softly in the twilight. The waves parted without a sound, and, from deep beneath them, some creature rose and climbed out onto a rock, there in the cove of Zennor. It was both a sea creature and a she-creature. For, though it seemed to be a girl, where the girl's legs should have been was the long and silver-shiny tail of a fish. It was a mermaid, one of the daughters of Llyr, king of the ocean, and her name was Morveren.

Morveren sat upon the rock and looked at herself in the quiet water, and then combed all the little crabs and seashells from her long, long hair. As she combed, she listened to the murmur of the waves and wind. And borne on the wind was Mathew's singing.

"What breeze is there that blows such a song?" wondered Morveren. But then the wind died, and Mathew's song with it. The sun disappeared, and Morveren slipped back beneath the water to her home.

The next evening she came again. But not to the rock. This time she swam closer to shore, the better to hear. And once more Mathew's voice carried out to sea, and Morveren listened.

"What bird sings so sweet?" she asked, and she looked all about. But darkness had come, and her eyes saw only shadows.

The next day Morveren came even earlier, and boldly. She floated right up by the fishermen's boats. And when she heard Mathew's voice, she called, "What reed is there that pipes such music?"

There was no answer save the swishing of the water round the skiffs.

Morveren would and must know more about the singing. So she pulled herself up on the shore itself. From there she could see the church and hear the music pouring from its open doors. Nothing would do then but she must peek in and learn for herself who sang so sweetly.

Still, she did not go at once. For, looking behind her, she saw that the tide had begun to ebb and the water pull back from the shore. And she knew that she must go back, too, or be left stranded

on the sand like a fish out of water.

So she dived down beneath the waves, down to the dark sea cave where she lived with her father the king. And there she told Llyr what she had heard.

Llyr was so old he appeared to be carved of driftwood, and his hair floated out tangled and green, like seaweed. At Morveren's words, he shook that massive head from side to side.

"To hear is enough, my child. To see is too much."

"I must go, Father," she pleaded, "for the music is magic."

"Nay," he answered. "The music is man-made, and it comes from a man's mouth. We people of the sea do not walk on the land of men."

A tear, larger than an ocean pearl, fell from Morveren's eye. "Then surely I may die from the wanting down here."

Llyr sighed, and his sigh was like the rumbling of giant waves upon the rocks; for a mermaid to cry was a thing unheard of and it troubled the old sea king greatly.

"Go, then," he said at last, "but go with care. Cover your tail with a dress, such as their women wear. Go quietly, and make sure that none shall see you. And return by high tide, or you may not return at all."

"I shall take care, Father!" cried Morveren, excited. "No one shall snare me like a herring!"

Llyr gave her a beautiful dress crusted with pearls and sea jade and coral and other ocean jewels. It covered her tail, and she covered her shining hair with a net, and so disguised she set out for the church and the land of men.

Slippery scales and fish's tail are not made for walking, and it was difficult for Morveren to get up the path to the church. Nor was she used to the dress of an earth woman dragging behind. But get there she did, pulling herself forward by grasping on the trees, until she was at the very door of the church. She was just in time for the closing hymn. Some folks were looking down at their hymnbooks and some up at the choir, so, since none had eyes in the backs of their heads, they did not see Morveren. But she saw them, and Mathew as well. He was as handsome as an angel, and when he sang it was like a harp from heaven — although Morveren, of course, being a mermaid, knew nothing of either.

So each night thereafter, Morveren would dress and come up to the church, to look and to listen, staying but a few minutes and always leaving before the last note faded and in time to catch the swell of high tide. And night by night, month by month, Mathew grew taller and his voice grew deeper and stronger (though Morveren neither grew nor changed, for that is the way of mermaids). And so it went for most of a year, until the evening when Morveren lingered longer than usual. She had heard Mathew sing one verse, and then another, and begin a third. Each refrain was lovelier than the one before, and Morveren caught her breath in a sigh.

It was just a little sigh, softer than the whisper of a wave. But it was enough for Mathew to hear, and he looked to the back of the church and saw the mermaid. Morveren's eyes were shining, and the net had slipped from her head and her hair was wet and gleaming, too. Mathew stopped his singing. He was struck silent by the look of her — and by his love for her. For these things will happen.

Morveren was frightened. Mathew had seen her, and her father had warned that none must look at her. Besides, the church was warm and dry, and merpeople must be cool and wet. Morveren felt herself shrivelling, and turned in haste from the door.

"Stop!" cried Mathew boldly. "Wait!" And he ran down the aisle of the church and out the door after her.

Then all the people turned, startled, and their hymn-books fell from their laps.

Morveren tripped, tangled in her dress, and would have fallen had not Mathew reached her side

and caught her.

"Stay!" he begged. "Whoever ye be, do not leave!"

Tears, real tears, as salty as the sea itself, rolled down Morveren's cheeks.

"I cannot stay. I am a sea creature, and must go back where I belong."

Mathew stared at her and saw the tip of her fish tail poking out from beneath the dress. But that mattered not at all to him.

"Then I will go with ye. For with ye is where I belong."

He picked Morveren up, and she threw her arms about his neck. He hurried down the path with her, toward the ocean's edge.

And all the people from the church saw this.

"Mathew, stop!" they shouted. "Hold back!"

"No! No, Mathew!" cried that boy's mother.

But Mathew was bewitched with love for the mermaid, and ran the faster with her toward the sea.

Then the fishermen of Zennor gave chase, and all others, too, even Mathew's mother. But Mathew was quick and strong and outdistanced them. And Morveren was quick and clever. She tore the pearls and coral from her dress and flung them on the path. The fishermen were greedy, even as men are now, and stopped in their chase to pick up the gems. Only Mathew's mother still ran after them.

The tide was going out. Great rocks thrust up from the dark water. Already it was too shallow for Morveren to swim. But Mathew plunged ahead into the water, stumbling in to his knees. Quickly his mother caught hold of his fisherman's jersey. Still Mathew pushed on, until the sea rose to his waist, and then his shoulders. Then the waters closed over Morveren and Mathew, and his mother was left with only a bit of yarn in her hand, like a fishing line with nothing on it.

Never again were Mathew and Morveren seen by the people of Zennor. They had gone to live in the land of Llyr, in golden sand castles built far below the waters in a blue-green world.

But the people of Zennor heard Mathew. For he sang to Morveren both day and night, love songs and lullabies. Nor did he sing for her ears only. Mathew learned songs that told of the sea as well. His voice rose up soft and high if the day was to be fair, deep and low if Llyr was going to make the waters boil. From his songs, the fishermen of Zennor knew when it was safe to put to sea, and when it was wise to anchor snug at home.

There are some still who find meanings in the voices of the waves and understand the whispers of the winds. These are the ones who say Mathew sings yet, to them that will listen.

7. Libretto

An adaptation of a story by Shirley Climo, by Suzanne Parry John.

- Mathew: Welcome to Zennor. Our Village lies upon the windward coast of Cornwall. The houses cling to the hillside as if flung there by the wind! Waves still lick the ledges in the coves and a few fishermen still set out to sea in their boats.
- All: Welcome to Zennor. Our Village lies upon the windward coast of Cornwall.
- Morveren: In times past the sea was both the beginning and the end for the folk of Zennor.
- Mathew: It gave them fish for food and fish for sale
- Both: ...and made a wavy line to row from town to town.
- Morveren: Hours were reckoned not by clocks, but by the ebb and flow of the tide.
- Mathew: But the sea took from them too. Wild sudden storms would rise.
- Morveren: Wild sudden storms would rise, then the fishermen and fish alike would be lost to an angry sea.
- Mathew: At the end of a good day when the sea was calm, the people of Zennor would go to the old church and give thanks.
- Ensemble: The choir would sing.
- Morveren: The choir would sing and after the closing hymn the families would go.
- Mathew: After the closing hymn.
- Morveren: Now in the choir that sang in Evensong was the most handsome of lads!
- Mathew: Handsome!
- Morveren: His singing was sweet to the ears as well.
- Both: His voice peeled out louder than the church bells!
- Morveren: Each note rang clear and true.
- Mathew: Early one evening something moved softly in the twilight. The waves parted without a sound, and from deep within some creature rose. It was both a sea creature and a she creature. It was a mermaid and her name was Morveran.
- Morveren: Morveran sat upon a rock and looked at herself in the quiet water. She combed all the little crabs and seashells from her long hair. She listened to the murmur of the waves and wind and on the wind was Mathew's singing.

Mathew: *'Twas early I walked on a mid summer evening the sea from the cliff tops was sparkling and gay...*

Morveren: What breeze is there that blows such a song? Morveran wondered while the sun disappeared. The next evening she swam closer to the shore, all the better to hear.

Mathew: *The birds are a-singing the woodland a ringing, 'twas early in the evening at fading of day...*

Morveren: What bird sings so sweet?

Mathew: *I will play on my pipes, I will sing thee my lay. It is early in the evening at the fading of day.*

Morveren: What reed pipes such music?

Morveren: Morveran must know more about the singing. So she dived down beneath the waves, down, down to the dark sea cave where she lived with her father, King Llyr. Llyr was so old he looked to be made of driftwood. His hair floated out, tangled and green like seaweed.

King Llyr: To hear is enough my dear. To see is to much!

Morveren: I must go father, for the music is magic.

King Llyr: Nay! Nay! Nay! People of the sea do not walk in the land of men!

Morveren: Then surely I will die from wanting here.

King Llyr: Oh go then, but go with care. Go quietly and make sure no-one can see you. Return by high tide or you may not return at all.

Morveren: Llyr gave her a beautiful dress encrusted with pearls and sea jade. It covered her tail and so disguised, she left for the land of men.

Mathew: Slippery scales and fish tails are not meant for walking.

Morveren: It was hard to get up the path to the church.

Mathew: But get there she did.

All: [vocalise]

Morveren: Morveran stood at the door of the church. Folk were looking up at the choir. They did not see Morveran, but she saw them and Mathew too. He was handsome as an angel and he sang like a harp from heaven.

Mathew: *A-rise. A-rise go and get your love posies, the fairest of flowers in garden that grows. Go gather me lilies, carnations and roses, I'll wear them with thoughts of the maiden I choose. I stand at thy door pretty love full of care, o' why should I languish so long in despair.*

Morveren: Morveran lingered longer than she should but each refrain was lovelier than the one before. Morveran sighed softer than a whisper of a wave.

Children & harpist: *Why should I be banished be from thee? Why should I see my own chosen no more? Why look your parents so slighting on me? It is all for the rough ragged garments I wear, but dress me in flowers I'm gay as a king, I'm glad as a bird, when my carol I sing.*

Mathew: It was enough for Mathew to hear. He looked to the back of the church and saw the mermaid. He was struck silent by his love of her.

Morveren: Morveran was frightened! For no-one must look at her. She turned in haste for the door.

Mathew: Stop! Wait! Stay! Who ever ye may be do not leave.

Morveren: I can not stay, I am a sea creature and I must go back to where I belong. Mathew picked up Morveran. She threw her arms around his neck.

Mathew: He hurried down the path with her. Down to the water's edge.

Morveren: The tide was going out.

Mathew: Great rocks thrust up from the dark waters.

Morveren: They plunged ahead in to the rolling ocean.

Mathew: Pushing on until the sea rose and the waters closed.

Both: Never were they seen again. They had gone to live in the blue green world of Llyr.

All: Land of Llyr. Our kingdom lies under the waters in a blue green world. Land of Llyr. Land of Llyr.

Morveren: But the people of Zennor still heard Mathew.

Mathew: For he sang to Morveran, love songs and lull-a-bys. *A pren dhym, Arlodhes, crys sendal pur gan, Pan dhasson dyguth pup kelly a wyth, Ha'y wryas hep gorra an nasweth y'n pan, Ha dhymmo-vy cares wyr ty a vyth.*

Morveren: *Ow Arluth mar jenty!, dhym prena a wreth, Pan dhasson dyguth pup kelly a wyth, Un erow a dyr ynter hyly ha treth, Ha dhymmo-vy carer gwyr ty a vyth.*

Mathew: Mathew's voice rose up soft and high if day was to be fair, and deep and deep and low if Llyr was to make the water boil.

Morveren: From his song the fishermen knew when it was safe to put to sea and when it was wise to anchor safe at home.

Mathew: *Ha pan vo gorfennys an whelyow yn-cowl, Pan dhasson dyguth pup kelly a wyth, Y'th cafaf 'vel*
(together) *pryas yn-dan an howl, Ha dhymmo-vy cares wyr ty a vyth.*

Morveren: *Ha pan vo gorfennys an whelyow yn-cowl, Pan dhasson dyguth pup kelly a wyth, Y'th cafaf 'vel*
(together) *pryas yn-dan an howl, Ha dhymmo-vy carer gwyr ty a vyth.*

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Arrangements of the following songs are used in the *The Mermaid of Zennor*. Both are traditional and in the public domain:

The Midsummer Carol - movements 3 and 6.

Whelyow an Garoryon (trans. *The Lovers Tasks*)- movement 9.

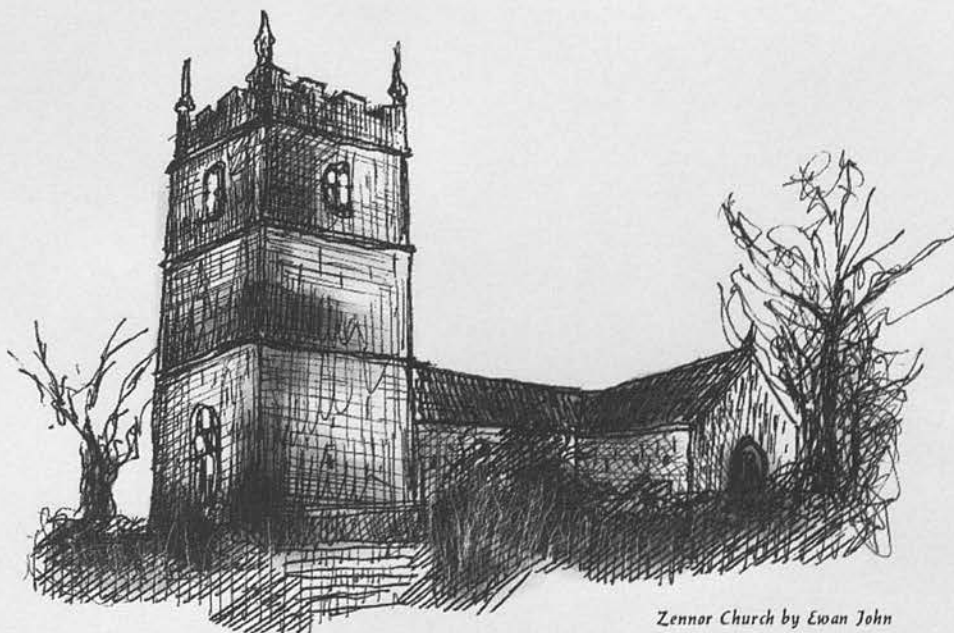
The Mermaid of Zennor illustrations are provided courtesy of Ewan John.

Music Key Stage 2 information is taken from the National Curriculum website
<http://curriculum.qcda.gov.uk/key-stages-1-and-2/subjects/music/keystage2/index.aspx>

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Zennor Church by Ewan John